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VĀṆ-MAṆḌANA-GUṆA-DŪTA KĀVYA

AND

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SAMSKṚTA-DŪTA-KĀVYA-SAMGRAHA,

WORK NO. 2

THE VĀṄ-MAṆḌANA-GUṆA-DŪTA-KĀVYA

BY

VĪREŚVARA

Edited for the first time with an Introduction in English and Appendices

BY

JATINDRA BIMAL CHAUDHURI, PH.D., (LONDON),
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To Holy mother Anandamayi
Jatin
1.10.60.

CALCUTTA

1941

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PREFACE

The Dūta-kāvyas form an important Branch of Sanskrit Literature. They are more or less composed after the model of Kālidāsa's Megha-dūta. The central theme is always the same, viz., a messenger is sent by one party to the other, although all sorts of subjects have been chosen such as love, religion, philosophy, devotion, etc.; also all sorts of messengers, animate or inanimate such as the moon, the wind, the swan, the cuckoo, foot-step, Tulasī leaf, etc.

The Vāg-maṇḍana-guṇa-dūta-kāvya is now published for the first time as Work No. 2 of the Series Saṃskṛta-Dūta-kāvya-saṃgraha. It does not follow the usual theme of the Dūta-kāvyas, i.e. the sending of a messenger, animate or inanimate, by a separated lover to his beloved and *vice-versa* in imitation of Kālidāsa's immortal work Megha-dūta, nor does it take up a religio-philosophical subject as subsequently done at times but deals with a rather unique subject, viz., soliciting the patronage of a

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king by a humble poor poet. The Poetic quality or Śūkta-guṇa is sent by the poet as a messenger to king Bhīmasena *alias* Kāmarūpa. As such, the present work is indeed important from the point of view of the history of Dūta-kāvya Literature.

The MS. used, belonging to the Royal Asiatic Society of Bengal, is the only extant one. Fortunately, however, it is fairly correct.

I am grateful to the authorities of the Royal Asiatic Society of Bengal for kindly permitting me to edit this manuscript.

UNIVERSITY OF CALCUTTA,
1941

J. B. C.

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CONTENTS

Preface

Introduction

Description of the MS.

The Poet

The subject-matter of the Vāṅ-maṇḍana-guṇa-dūta, etc.

Text (verses 1-101)

Verses 1-2: *Śūkta-guṇa* to approach Kāmarūpa as a messenger from the Poet (Vīreśvara) soliciting his patronage

Verses 3-6: Bitter recollections of rejected suits. Fervent hope that his appeal to king Kāmarūpa will not be futile; through his grace he would become famous

Verse 7: Route: Rāgapura in Bradhnapura to Kālībhitti in Māyāpura. Conveyance of the messenger. Message

Verse 8: Conveyance: the mouth of a person versed in Grammar, Lexicography, etc.

Verses 9-14: The temple of Śiva. Prayer to Him, etc.

Verse 15: The temple of Ambikā

Verses 16-17: The temple of Viṣṇu. Dance of dancing women, etc.

Verses 18-19: Large and deep tank on the cross-way. Jewels on its banks stocked for sale

Verse 20: Flower-beds

Verses 21-24: Jail in a city. Torture of the prisoners. Conversation between a jailor and a prisoner

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Verses 25-28: Budhavārapura. Its inhabitants proud of the glorious victory of their monarch over the Mahomedans on the banks of the Tāpī

Verses 29-34: Courtesans.

Verses 35-39: The garden of Hasan Yavana where the beautiful damsels of Bradhnapura assemble

Verses 40-43: The temple of the goddess erected by Premarāja. Jaganmaṅgalastotra formerly composed by Vīreśvara in her honour. Eulogy of the goddess. Prayer to her for the long life of king Bhīmasena

Verse 44: Beautiful women there

Verse 45: A small river on the border of Bradhnapura. Rahīpura. Nimbola

Verses 46-47: Seragiri Road. The women of Cūnakhāna. Paying homage to Āśāpurī from a distance. Village Premasarāha, the meeting place of travellers at night

Verses 48-49: Village Maṇḍapa where the messenger should pass the first night. Prominent figures in it—a woman frying the chick-pea and another sewing garments

Verses 50a-c: Second night to be passed in the house of Navīsarīha. Third night in Prātaśvenapura. Cārava

Verses 50d-52. Oṃkāra Miśra of charitable disposition

Verse 53: Rāmāji, younger brother of Oṃkāra

Verse 54: Fourth night to be passed by the Messenger at the residence of Oṃkāra Miśra. A forest to be passed through next

Verses 55-58: The beautiful garden near Kālībhitti-

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pura. Rows of mango-trees in blossoms inviting swarms of bees

Verses 59-65 : The City of Kālībhitti. Gaurīśa. Learned Brāhmaṇas. High buildings. Jewel-shops

Verses 66-69a : Daśaratha accompanied by big Paṇḍitas in Mīmāṃsā, Vedānta, Nyāya, etc. Ten qualities of Daśaratha. His devotion to religious observances, fame, learning, etc. Fifth night to be passed in his place

Verses 69b-71 : The massenger to bathe in the tank Dharmavīrya of Daśaratha

Verses 72-88 : King Bhīmasena in Council. Approach to him through the Royal Priest Daśaratha. Other personalities. Ātmārāma of the Udīcya family—reciter of the Purāṇas. Vīrajī Ṭhākura helping the removal of sins from the country. Minister Mohanadāsa a great politician. Kṛṣṇadāsa the mathematician. Cintāmaṇi, son of Kṛṣṇadāsa. Princes Gaṅgaśāha and Yūvasāha. The King on the throne. Description of his physique.

Verses 89-101. Message : Appeal of the poet to the king for help. Eulogy of the king

Appendices

Alphabetical index of both the halves of the verses of the Vāṅ-maṇḍana-guṇa-dūta-kāvya

General Index

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INTRODUCTION

Description of the MS.

The manuscript consists of 14 folios with 11 lines on a page. Substance: country-made paper. Size: 8⅜ × 3⅛ inches. Character: Nāgara. Appearance: fresh. Complete. The MS. is fairly correct. Some of its wrong readings are noted here :—

Readings of the MS.	Readings suggested.	Verse.	Pāda.
पाणिनीयवता	पाणिनीयपरता	2	1
कश्चिद्द्रमः	कश्चिच्छ्रमः	,,	2
धुर्यांव वः	धुर्यं वचः	3	3
कामस्त्य	कामरूप	5	1
र्येया श्रुत्वाया	र्येयाशु त्वया	6	2
मद्वाविकं	मद्वाचिकं	7	2
सभ्याशयविध	सभ्याशयविद् य	8	2

The Poet

Vīreśvara was the son of Śrīrāma Tripāṭhin and grandson of Gopāla Ārya and flourished in Bradhnapura.[1] He was a Brāhmaṇa (v. 99). He claims that he was versed in Pāṇini, dramas as well as kāvyas.[2] He was very poor[3] and approached many kings for help.[4] He was confident of his natural genius

1. See the Colophon and verse 90, p. 19.
2. V. 2.
3. V. 100a.
4. V. 3a.

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and training and further unqualified success as a poet provided he proved lucky in getting proper patronage.[5] He composed also Oṣṭha-stuti--śataka[6] and Jagan-maṅgala-stotra[7] in praise of women and Goddess Ambikā respectively.

The Subject matter of the Vāṅ-maṇḍana-guṇa-dūta-kāvya.

In this Dūta-kāvya, Vīreśvara sends his own Poetic Quality as a messenger to king Bhīmasena alias Kāmarūpa with the object of getting his patronage so that he might acquire immortal poetic fame. The conveyance of the messenger is the mouth of a learned person and its route is Rāgapura (in Bradhnapura) to Kālībhitti (in Māyāpur) i.e. from the place of the poet to the palace of Kālībhitti via. Budhavārapura, Rahīpura, Nimbola, Premasarāha, Maṇḍapa and Prātaśvenapura. The Messenger is to undertake a journey of five days. On his way he will come across temples of Siva, Ambikā and Viṣṇu in succession. Passing by a tank and a number of flower-beds while still at Bradhnapura, he will be delighted to see a bit of city-life in streets, jail etc., and also the garden of Hasan Yavana where the damsels throng together and then, the temple of goddess Ambikā erected by Premarāja.

5. V. 6 and v. 90

6. V. 32; justification for describing fallen women etc.; v. 59a.

7. V. 41.

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He will have to cross a river on the border of Bradhnapura; then come Rahīpura and Nimbola. Passing them, he will go by Seragiri Road and before he reaches Premasarāha, he will be lucky in having a glimpse of the women of Cūnakhāna and an opportunity of paying his homage to Āśāpurī. He will take rest for the first night in the village Maṇḍapa, second night in the house of Navīsarīha and the third at Prātaśvenapura. The fourth night is to be passed under the hospitality of Oṁkāra Miśra of Cārava and his younger brother Rāmāji. On the fith day before he reaches Kālībhitti, he will see a beautiful garden. At Kālībhittipura he will relate the message of the poor poet first to Daśaratha, the Royal Priest, through whose good grace he will see king Bhīmasena and deliver the message to him—thus greatly obliging by his friendly act poor poet Vīreśvara badly in need of royal patronage.

The significance of the poem is this. The poor poet wants his qualities to be known to king Bhīmasena. But he cannot approach him direct and, therefore, he appeals to the leading persons of his country, particularly, the Royal Priest, for making his poetic qualities known to the king who will then, he expects, kindly extend his patronage to him. This simple idea has been charmingly expressed by the poet in a novel way.

In this poem there are some verses in which original ideas have been expressed in beautiful language. Thus, a particular woman of village Maṇḍapa frying chick-pea fries the hearts of young-

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men as well at the same time.[1] Another woman of the same place sews the hearts of men and garments simultaneously.[2] The derivative meaning of Ātmārāma is quite apt and striking.[3] Jail-life has been graphically described in the poem.[4]

The work is not lacking in rhetorical excellence. Qualities of composition such as Cohesion (śleṣa), Lucidity (prasāda), Sweetness and Pregnancy-of-expression (artha-vyakti) prevail in it. The following figures of speech have enriched the composition: Saṃsṛṣṭi of Dṛṣṭānta and Virodha,[5] Mālopamā,[6] Utprekṣā,[7] Vyatireka,[8] Rūpaka,[9] Sahokti, etc.[10]

The metre of the poem except that of the last stanza which is in Mālinī is Sārdula-vikrīḍita. In this respect it has a marked difference from the Megha-dūta and a large number of the Dūta-kāvyas usually composed in the Mandākrānta metre. As a matter of fact, this Dūta-kāvya is indebted very little to the Megha-dūta from the point of view of subject-matter, metre or thought.

1. V. 48b.
2. V. 49a.
3. V. 76.
4. Vv. 21-24.
5. V. 60
6. Vv. 62 and 71.
7. Vv. 63 and 94.
8. V. 73.
9. V. 94a.
10. Vv. 48 and 49. The words तनु-पावकेन and दिव्यैर्गुणैः are श्लिष्ट i.e. susceptible of a double interpretation.

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वाङ्मराडन-गुण-दूतम्

श्रीविश्वेश-पदारविन्द-युगल-ध्याने कवित्वाश्रये
ज्ञाने दान-विधौ पराक्रम इव श्लाघ्यो य एको नृपः ।
दूत्ये सूक्त-गुणं नियोक्तु-मनसस्तं कामरूपं प्रति
प्रोद्दामां मुदमातनोतु भवतां वाग्देवतेयं मम ॥१॥

आस्ते यद्यपि पाणिनीय-परता काव्येषु सर्वंङ्कषा
स्फूर्तिर्नाटक-पाठनैक-पटुता वेदेऽपि कश्चिच्छ्रमः ।
तेष्वेतेष्वतिदूरवर्ति-नृपति-प्रौढ-प्रसङ्गोद्यमे
भ्रातः सूक्त-गुण त्वमेव निपुणस्त्वामेव तत् प्रार्थये ॥२॥

भ्रातर्भू-वलये मयैव भवता भूप-प्रसङ्गोद्यमे-
ष्वायासोऽधिगतः परः पुनरहो नार्थः समासादितः ।
तस्मादेष वदामि किञ्चन विपद्ध्वंसैक-धुर्यं वचः
सत्यं तत् परिभाव्य सादरतया सम्भावनीयं त्वया ॥३॥

वन्धो काव्य वसुन्धराधिपतयो ये ये त्वया वीक्षिता-
स्तेषां प्रत्ययतो निरुद्यमतया स्थातुं न ते युज्यते ।
एतां विष्णुमिवाखिलं त्रिभुवनं संवेष्टयन्तीं पुरः
किं नो पश्यसि कामरूप-नृपतेः कीर्तिं त्वदुत्तेजिकाम् ॥४॥

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तस्मात् संसदि कामरूप-नृपतेर्गन्तव्यमेव द्रुतं
मासीतेन न दूनयिष्यति पुनर्दारिद्र्य-दुर्वेदना ।
तत्र त्वामपि मूर्ध्नि ताण्डवभृतो रोमाञ्चभाजस्तना-
वक्ष्णोर्बाष्पजुषः सखे सहृदयाः सम्भावयिष्यन्ति च ॥५॥

भ्रातर्भूपति-कामरूप-सदसि प्राप्त-प्रतिष्ठस्य ते
प्रौढस्याप्यधिकैव काऽपि भविता प्रौढिर्ययाशु त्वया ।
लब्धव्या भवभूति-बाण-हनुमत्-क्षेमेन्द्र-नारायण-
श्रीहर्षामर-राजशेखर-मुख-श्रीमत्कविल्लोपमा ॥६॥

तेन ब्रह्मपुरादितः प्रिय सखे गन्तव्यमाशु त्वया
माया नाम पुरं प्रकाम-रुचिरं सद्वाचिकं बिभ्रता ।
यानं ते विनिवेदयामि पुरतः पश्चात् प्रयाणोचितं
मार्गं श्रोष्यसि सूक्त-नायक ततः सन्देश-वाचो मम ॥७॥

यः स्पष्टाक्षरमालपत्यतितरां यः पाणिनीये पटु-
र्यः सभ्याश्रयविद् य आहित-मनाः काव्यप्रकाशे सदा ।
यः कोशे कुशलो य उद्यत-मतिर्जाते प्रसङ्गे सति
श्लक्ष्णो वाससि यस्तनौ च सुभगो यस्तन्मुखं संश्रयेः ॥८॥

अस्माद् राग-पुरात् त्वया प्रचलता मत्कार्य-सिद्ध्यै सखे
द्रष्टव्यः प्रथमं चराचर-गुरुः श्रीनीलकण्ठाभिधः ।
मुक्ति-स्त्री-स्तन-मण्डलं सुविपुलं यं पाणिना संस्पृशन्
पौलोमी-स्तन-मण्डलेऽपि न रतिं बध्नात्यभिज्ञो जनः ॥९॥

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यत्संदर्शन-सत्वरैः सुकृतिभिः संबाधतां प्रापिते
यस्यान्तःसदने तनोति मदनः प्रागल्भ्यमत्यद्भुतम् ।
यत् साधोरपि मानसं शिव शिव ब्रूमः कथं सुभ्रुवा-
मुत्तुङ्ग-स्तन-मण्डलोपरि परीरम्भाज्जरीजृम्भते ॥१०॥

तं वीक्ष्य त्रिजगत्पतिं विरचयेर्दण्ड-प्रणामान् बहून्
स्वीयं जन्म कृतार्थयन् प्रिय-सख त्वं मां तदा संस्मरेः ।
पश्चात्तत्र निधाय लोचन-युगं तद्ध्यान-निष्ठं मनः
कृत्वा तस्य पुरः कृताञ्जलि-पुटं तिष्ठन्निदं व्याहरेः ॥११॥

त्वत्कण्ठोद्गत-कालकूट-किरणैर्गाढान्धकारच्छटा-
सच्छायैश्छुरितां वदन्ति मुनयः कालीति गौरीमपि ।
त्वन्मायामथवा विदन्ति पुरतस्तेषां भ्रमोऽयं कियान्
या प्रत्याययति प्रभो त्रिजगतीं तथ्यामतथ्यामपि ॥१२॥

इत्युक्त्वा शितिकण्ठ ते नम इति प्रह्वेण वाच्यं त्वया
बह्वेतावदपि प्रभोर्मनसि चेदायाति सूक्तोत्तम ।
यत्स्तोत्रं विधिना व्यधायि निगमैर्यस्याङ्घ्रि-पद्मे नतिं
कुर्वन्ति त्रिदशेश्वराः कथमसौ सेव्योऽन्यथा त्वादृशैः ॥१३॥

तस्य प्रार्थनया न यद्यपि भवेद्दारिद्र्य-दुर्वेदना
सूक्तोत्तंस तथापि तस्य पुरतो वाच्यं न किञ्चित्त्वया ।
येषां सेवक एव सार्थयति यत् प्रौढामपि प्रार्थनां
वक्तुं दीनतरं वचः किमुचितं तेषां प्रभूणां पुरः ॥१४॥

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ईशस्याऽऽलयतोऽम्बिकालयमभि प्रस्थातुकामस्त्वजे-
मार्गे त्वं राजपथं स यद्यपि सखे दूरो दुरध्वाद् भवेत् ।
यत्रत्यानि कुतूहलानि कलयन्न ज्ञास्यसि त्वं पुन-
र्मार्गच्छेदतिवाहितं सुख-वशात् क्लान्तस्तदा ते श्रमः ॥१५॥

विष्णोर्व्याजविहारिणोऽथ भवनं गच्छेर्यदीयेऽङ्गणे
नृत्यन्त्याः परिवर्तनेषु सुदृशश्चेलाञ्चलान्दोलनात् ।
उत्तुङ्ग-स्तन-मण्डलस्य सुषमां प्रत्यक्षयन् कञ्चुक-
च्छन्नामप्यनुवासरं विजयते नृत्योत्सवाडम्बरः ॥१६॥

तं लक्ष्मीपतिमाकलय्य नतिभिस्तस्य प्रसादं पुनः
स्वीकृत्य प्रतिपन्न-कौतुक-भरस्तद्वै भवं भावयन् ।
यत् स्वर्गेश्वरमामनन्ति मुनयो दासं तदीयं तदा
तत् प्रत्येष्यसि सूक्त-नायक सखे वाग् देवता-मण्डन ॥१७

सूक्तोत्तंस ततश्चतुष्पथ-गतामालोकयेर्दीर्घिका-
मत्यागाध-जलां प्रकाम-विपुलां कल्लोल-मालाकुलाम् ।
रत्नौघाः क्रयणाय सार्थ-पतिभिर्यत्सन्निधौ स्थापिता
वीचीभिर्जलधेरिवोपनिहितास्तीरे विभान्त्यग्रचक्रैः ॥१८॥

अत्यर्थं पृथुलोत्पतन्त्यतितरां यस्याः सकाशात् पयो-
धारा सूक्त-कुलावतंस तनुते कौतूहलानां ततिम् ।
यामालोक्य कवित्व-कामुक-धियस्तिग्मद्युतेर्दैहजा-
मुत्पश्यन्त्यभि तात-पार्श्वमुपरि प्रस्थानमातन्वतीम् ॥१९॥

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भ्रातः सूक्त ततः पुरः प्रचलितः पश्येः प्रसूनोत्करान्
कीतर्योघानिव कामरूप-नृपतेरामोदमातन्वतः ।
हास्यानीव स्मगोष्टयां विदधतः पर्युत्सुकं मानसं
चेतांसीव सतां गुणेषु विशदेष्वागच्छतो बन्धनम् ॥२०॥

स्थानं नागरिकस्य पश्य तदनु न्यायादपेतो जनः
स्थानात् संयमनी-पतेरिव यतः प्राप्नोति भीतिं पराम् ।
अस्नानाच्चणकादनाच्च निचितं पूति-प्रधानैर्जनैः
कारागारमुदार-नारक-दशां यस्मिन् समालम्बते ॥२१॥

सत्यं ब्रूहि ननूक्तमेव भवताद् देहे कशा-ताडनं
सत्योक्तावपि चेद् भविष्यति भवत्वत्रास्मि नाहं प्रभुः ।
दैवं ते विपरीतमस्ति किमितोऽप्युग्रक्तेऽपि तथेत्र वयं
ताड्यन्ते (?) यदहो मुकुन्द सुकृते साक्षी त्वमेवासि नः ॥२२॥

हा मातः कठिनाः कशा हरिहरि व्याप्तोऽस्मि दुःखैरहं
हा लोकेश किमेष शोक-बहुलः कष्टः कलिर्निर्मितः ।
हा मूर्च्छा मम जायते स्मृतिरपि प्राप्ता समीपं प्रभो
पापं प्रागजनुषीयमर्हति भवान् क्षन्तुं दरिद्रस्य मे ॥२३॥

इत्यादीनि वचांसि यत्र नियतं सूक्तावतंस त्वया
श्रोतव्यानि सटाक् सटागिति कशाघात-ध्वनिश्चोत्थितः ।
प्रस्थातव्यमितः पुनर्द्रुततरं चौरः क्षणं ताडना-
वस्थानार्थमदृष्ट-पूर्वमपि यद् ब्रूतेऽन्तिकस्थं निजम् ॥२४॥

विशेषकम् ।

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खेदार्त्तैर्यवनैर्गृहं गिरिधरस्याऽऽसीदकस्माद् वृतं
तद्वयोधेन हतं निशम्य कमपि स्वल्पान्निमित्तान्निजम् ।
तं वृत्तान्तमजानतः पर-तटे ताप्यास्तदाऽभूद्बलं
तस्य क्ष्माधिपतेः सुरार्चन-कृते मध्ये गृहं तिष्ठतः ॥२५॥

श्रुत्वाऽथो वहिरुच्चकैः कलकलं स्वीयादुदन्तं पुनः
सर्वं ज्ञातवतस्तदा समभवन् पार्श्वेऽनुगाः पञ्चषाः ।
तेषामेव नियोजयन्निज-बले द्वित्रान् स्व-सम्बन्धिनां
सैन्ये सिंहवदुत्थितो नरपतिः कट्यारकैकायुधः ॥२६॥

दत्त्वाऽग्निं यवनाः कपाट-पिहिते द्वारे तदीयं पुनः
पश्च-द्वारमुपागमन् विदधतो नाराच-वर्षं महत् ।
तेषां सम्मुखमेष हन्त नृपतिर्यातः परीतो रुषा
केषाञ्चिद्बलिनामसूनुदहरत् कट्यारक-प्रेरणैः ॥२७॥

पत्तिर्भूमिपतिस्तुरङ्गम-समारूढैः परैरेककोऽ-
नेकैर्निष्कवचोऽत्र हा कवचिभिः सत्कीर्ति-शेषीकृतः ।
इत्यागन्तुक-रंजनैक-निपुणा वार्ता जनाः कुर्वते
यत्रत्या बुधवार-नामनि पुरे माऽस्मिन् विलम्बं कृथाः ॥२८
कलापकम् ।

क्रान्त्वा गोपुरमागमिष्यति भवान् वेश्मं यदीया गृहाः
स्वच्छालेपन-मार्जनादि-विधिभिर्भ्रान्तिं परां तन्वते ।
यान् प्राप्ता गृहमेधि-संश्रय-धिया वैदेशिका ब्राह्मणाः
स्कन्धासक्त-भराः पराभवमहो विन्दन्ति वेश्या-जनात् ॥२९॥]

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जम्भारम्भिणि तर्जनी-नियमनादास्येऽङ्गुली-वादना-
न्मुद्रादर्शमुदीच्य केश-रचनात् स्रस्तांशुकाकर्षणात् ।
यत्र स्मेर-विलोचनाञ्चलचमत्काराच्च वाराङ्गना-
श्चोराणामपि चोरयन्ति सहसा चित्तानि वित्तानि च ॥२०॥

यस्या लोचनमम्बुजं विजयते कुन्दानि दन्तावली
वक्त्रं चन्द्रमसं तथाऽन्धतमसं केशोच्चयो वाक् सुधाम् ।
हेमाद्रिं कुच-मण्डलं मृगपतिं मध्यो गजेन्द्रं गति-
र्भ्रातः काचिदिहैतादृशी तव दृशोरातिथ्यमायास्यति ॥२१॥

यन्निर्बन्धवता त्वया विरचिता कस्याश्चिदोष्ठ-स्तुतिः
श्लोकानां शतकेन तत्परिचयात् त्वामेतदभ्यर्थये ।
मा गाः कौतुक-वर्णनैक-रसिक प्रेम्णाऽपि तस्याः पुरो
युज्येतापि न बन्धु-हत्यमुररीकृत्यान्यतस्ते रतिः ॥२२॥

तद्भ्रू-चाप-गलद्दृगन्त-विशिखैश्चेत्तारयेन्मन्मथ-
स्त्वां वा तद्वचनं जयेद् यदि तदा त्वं चास्य कुर्याः स्मृतिम् ।
साधूनां खलु संकटापनयने को वाऽपरो धूर्जटिः
प्रागेवैतदवेत्य येन मदनो देहेन हीनः कृतः ॥२३॥

उद्यद्दुग्ध-समुद्र-फेन-धवलं त्वामभ्युपेतश्चोद्गतं
तस्या हास्यमुदीक्ष्य किञ्चिदरुणं बिम्बाधरस्य श्रिया ।
एतद् भूपति-कामरूप-यशसा स्पर्धां चिकीर्षुं स्फुटं
तद्वाण-व्रण-रक्त-सक्तमिति ते भ्रातर्भवित्री मतिः ॥२४॥

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गच्छेस्त्वं हसनाभिधान-यवनोद्यानेऽथ यत्सौरभं

भृङ्गानाह्वयति द्विजानिव यशो भीमस्य दूर-स्थितान् ।

यत्र भ्रष्टपुराङ्गना-विलसितैरायत्ततामागताः

संकेतानिव संस्तुतैर्विदधते सङ्केत-वृक्षाञ्जनाः ॥२५॥

त्वत्सम्मन्थ-मृगीदृशां प्रवहणैरध्वाध्व-संबाधतां

तन्वद्भिर्भवतो भविष्यति ततो भूयान् विलम्बः सखे ।

किञ्चोच्चैः परिहासभाञ्जि विगलद्व्रीडानि गीतामृता-

न्येतासां पिबता त्वयाऽपि न पुरो याने मतिर्धास्यते ॥२६॥

तास्चेत्त्वां प्रसमीक्ष्य कञ्चन परीहासं विदध्युस्तदा

त्वं तासां परिहास-शील पुरतः प्रत्युत्तरं मा कथाः ।

यस्मात्तासु गत-त्रपासु भवतो व्यर्थं वचोनैपुणं

मन्दाक्षं हि विलक्षता-परिचये हेतुः कुरङ्गीदृशाम् ॥२७॥

यानोद्घात-सुजात-सम्भ्रम-वशात् सीत्कारि-बिम्बाधरं

चञ्चच्चञ्चल-लोचनाञ्चल-चमत्कारं वलद् पथु ।

छत्री-यष्ट्यवलम्बनोद्यत-भुजं सम्मोहयन्त्या मनः

कूर्यग्रा (?) सङ्कलयिष्यसे वरतनोस्तुङ्ग-स्तनोत्तम्भितम् ॥२८॥

हस्ताग्रेण पटावगुण्ठनवता स्पर्शोल्लसत्तत्त्वचं

प्रोन्मृष्टास्तु परिश्रमाम्बु-कणिकास्वारुण्यमाबिभ्रति ।

आरादाकलयन्नपत्रपतया व्यक्तानि वक्त्राम्बुजा-

न्यासां नेमि-समुत्थितान्ननु सखे पांशूनवन्नास्यसि ॥२९॥

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देव्याः शारद-वारिद-प्रतिभटं प्रासादमभ्रं लिहं
दूरादेव विलोकयिष्यसि सखे यं प्रेमराजो व्यधात् ।
शृङ्गाद् यस्य विदारिताब्द-पटलात् पाथःप्रवाहः पतन्
प्रालेयाद्रि-शिरःस्रवत्सुरसरित्-साम्य-श्रियं विन्दति ॥४०॥

सूक्तोत्तंस ततोऽम्बिकां नयनयोः सौभाग्यमुद्भावयन्
पश्येः प्राक्तन-पुण्य-गौरव-वशान्मूर्धानमानामयन् ।
उक्त्वाऽस्याः स्तवनं मया विरचितं नाम्ना जगन्मङ्गलं
पश्चादेतदुदीरयेः प्रिय सखे प्रस्ताव-योग्यं वचः ॥४१॥

दैन्यं यत्पुरतः करोति पुरजित् पद्मा-प्रियः पद्मभूः
पौलोमी-पति-पावक-प्रभृतयोऽप्यन्ये सुपर्वाधिपाः ।
तस्यास्ते पुरतोऽवकाशमयते कर्तुं कुतो दीनतां
मादृग् देवि न दैव-दुर्विलसितं तत्रापि मां मुञ्चति ॥४२॥

नत्वा ते चरणारविन्द-युगलं ध्यात्वा त्वदीयं महः
स्वच्चारित्र-पवित्र-वाग्विलसितैः स्तुत्वा च भूयस्तराम् ।
मातः पण्डित-वत्सले प्रतिदिनं त्वामेतदभ्यर्थये
जीयाद्वर्ष-शतं प्रताप-महितः श्रीभीमसेनो नृपः ॥४३॥

इत्युग्रक्षायतन-प्रदक्षिण-विधौ प्रक्रम्यमाणे दृशो-
र्युग्मं ते वरवर्णिनीषु नितरामाखेटकं क्रीडिता ।
भ्रातः किञ्च शनैर्नितम्बभरतो यान्त्या कयाचित् पुरो
राज्ञोऽग्रे सरमत्त-सिन्धुर-पतेः सादृश्यमायास्यसि ॥४४॥

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रेखां ब्रह्मपुरावधेरिव नदीं क्रान्त्वा ततोऽल्पीयसीं
सूक्तोत्तंस रहीपुरं विरहयन्निम्बोलमालोकयेः ।
यस्मिन् प्रापयितुं परां मधुरतां यद्‌गन्ध-वाप्याश्रयां
पीयूषं वसतीव यस्य विपणी वापी-पयोव्याजतः ॥४५॥

हित्वा सेरगिरेः पथं प्रिय सखे तं दक्षिणेन व्रजन्
दृष्ट्वा किञ्चन चूनखान-वनिता-वक्त्राम्बुजानां श्रियः ।
नामं नाममनेकशो भगवतीमाशापुरीं दूरतो
ग्रामे प्रेमसराह-नामनि मनाङ् मार्ग-श्रमं यापयेः ॥४६॥

यत्र ब्रह्मपुरात् पुरः प्रचलिताः प्रास्थायनायागते-(?)
मिं त्वै रालपनान्नयन्ति निखिलासुन्निद्र-नेत्रं निशाम् ।
प्रत्यूषे विरहं मिथो विदधतां नेत्रे अमीषां पुन-
र्निद्राया विरहादिवातिविधुरे बाष्पं भृशं मुञ्चतः ॥४५॥

तस्मादुत्तम-सूक्त-मौक्तिक-मणे वाग्देवता-मण्डन
ग्रामं मण्डपमाश्रयेरिह पुनस्ते वासतेया निशा ।
अस्मिन् काचन भर्जिका विजयते रम्याकृतिर्भर्जय-
न्त्यास्ते या तनु-पावकेन चणकान् यूनां मनोभिः सह ॥४८

अस्मिन् सौविक-सुन्दरी युवजन-स्वान्तं पटान्तं तथा
स्वे हस्ते विनिधाय हन्त युगपद्दिव्यैर्गुणैः सीव्यति ।
नैतस्याः सविधे स्थितिं प्रिय सखे कुर्या यदार्योज्झिते
मार्गे सञ्चरतां विपत् प्रतिपदं संपद्यते सर्वतः ॥४९॥

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तस्मान्मित्र नवीसरीह-निलये नीत्वा द्वितीयां निशां
प्रातश्चवेन-पुरे प्रकाम-रुचिरे रात्रिं तृतीयां नयेः ।
पश्चाच् चारवमाश्रयेर्यदभिधामन्वर्थयन्नर्थिनां
सार्थं यत्र कृतार्थयन्नधिवसत्योङ्कारमिश्रः कृती ॥५०॥

मन्त्रेष्वग्रजनुःषु यः प्रथमतो याति प्रतिष्ठां निजां
त्रैलोक्यावनकृत् पुराण-पुरुषो येनानिशं गीयते ।
यो वर्णाश्रयतां प्रयाति गुरुतां धत्ते परः प्रत्ययो
यस्मिन् राजति युक्तमेष तदुपैत्योङ्कार इत्याह्वयम् ॥५१॥

यद्यप्यस्य परोपकार-परतामूरीकरोत्यर्जनं
पाथोदेन तथापि याति समतामोङ्कारमिश्रस्तदा ।
पङ्कं चेत् प्रकटीकरोति कुरुते चेद्दूर्जितं गर्जितं
चेदुच्चासनमाश्रितो वितरति न्यग्भावितायार्थिने ॥५२॥

त्वस्मादेनमुदीच्य किञ्चिदधिकं बुद्धेर्विलासैर्नवै-
स्तामासादयितुं मनोरथ-शतैरायस्यमानो हृदि ।
एतस्यानुजतामुपेत्य नियतं रामाजि-नामाङ्किता-
माधिक्यं विबुधालयाद्वितनुते यस्याद्य वाचस्पतिः ॥५३॥

आतिथ्यं निजमातिथेय-विभवादोङ्कारमिश्रालया-
ल्लब्ध्वा तत्र वसन् पुनः प्रिय सखे नीत्वा तुरीयां निशाम् ।
स्मारं स्मारमुदारतां नरपतेः श्रीभीमसेनस्य ता-
मेतद्दर्शन-कामनाकुलमनाः कान्तारमुल्लङ्घयेः ॥५४॥

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कालीभित्ति-पुरोपवर्त्युपवनं दृग्गोचरं प्रापयेः
पश्चात्तत्र कुतूहलानि कलयन् मार्ग-श्रमं वाहयेः ।
तद्राजीव-मरन्द-मीलित-जल-क्रीडा-क्षमादेव किं
मन्दं मन्दमुपागतः प्रिय सखे सेविष्यते त्वां मरुत् ॥५५॥

मूले श्यामलतां दधत्यरुणतामन्यत्र तत्र त्वया
पालाशानि विलोक्य चेतसि सखे तर्कोऽयमाधास्यते ।
मालिन्यं गमितानि हन्त हृदयान्यध्यास्य यूनामसौ
मन्ये मन्मथ-पार्थिवस्य जयति प्रौढ-प्रतापानलः ॥५६॥

त्वादृग्भ्यो ददतीमतीव कुतुकं भ्रातस्त्वमालोकये-
रेतस्मिन् सहकार-पादप-वनीं पाण्डुं विकाशोदयात् ।
यामेनामवलोक्य दृग्विषमिवानङ्गेन संसाधितं
पाण्डुत्वं वपुषि प्रयान्ति परितो विश्लेषभाजो जनाः ॥५७॥

एतस्मिन् मधु-लुण्ठनोत्सव-रसः पुष्पोत्करैः पूर्यते
भिन्न-भ्रान्ति द-मेचक-द्युतिमतां पुष्पन्धयानां परः ।
चीत्कारानिव दूरतोऽपि विरुतान्याकर्ण्य येषां सखे
पान्थास्तत्क्षण-वेपमान-तनवो विन्दन्ति भीतिं पराम् ॥५८॥

विश्व-व्यापकमाकलय्य यमहो वेश्यादिकं वर्ण्यते
यद्भक्तोऽयमितीव भीम-नृपतेः स्तोत्रं त्वया तन्यते ।
कालीभित्तिपुरं ततः प्रविशता तस्य त्रिलोकीपते-
र्गौरीशस्य पदारविन्द-युगलं ध्येयं जगन्मङ्गलम् ॥५९॥

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सूक्तोत्तंस ततः प्रविश्य नगरीमालोकयेः कौतुका-
न्यस्यां सर्व-जगद्विभूषण-पदं दिवैर्गतायां गुणैः ।
उच्चैःस्थानमधः स्थितिं वितनुते यस्याः सकाशाद्दिवो
निन्दां ब्राह्मण-शब्द एति हि महा-शब्दात् पुरोऽवस्थितः ॥६०

यस्यां सूक्त-मणे दिनेश्वर-रथः सौधाग्र-पार्श्वे व्रजं-
स्तत्केतु-व्यतिषङ्गतः चणमुपादत्ते द्वि-केतु-श्रियम् ।
किं ब्रूमोऽधिकमट्ट-भित्ति-लिखितानालोक्य दन्तावलां-
स्त्रस्यन्तः परिखेदयन्ति तुरगा नागान्तकस्याग्रजम् ॥६१॥

श्रीकण्ठाद्रि-सरोरुह-स्मृतिमिव श्रीभीम-भूमीपते-
रास्थानीमिव कल्पवल्लिमिव यामासादयन्तोऽर्थिनः ।
वस्त पाददते मनोरथ-गतं दुष्प्रापमप्यन्यतः
सैषा सद्विपणिर्विराजतितरां यस्यां वयस्योत्तम ॥६२॥

यस्यामापण-पंक्तिषु प्रविततानालोक्य रत्नोत्करा-
नेषा सूक्त-कुलावतंस मनसि स्फूर्तिस्तवोदेष्यति ।
प्रस्थाप्य प्रभु-पत्तनं प्रतिपयो रत्नाकरादाहृतं
द्रव्यं भीम-नृपस्य दिग्विजयिनी कीर्तिः पुरः प्रस्थिता ॥६३

निर्यान्तः प्रतिसौध-शृङ्ग-खचितादुरत्नोत्करान्मण्डलो-
भूय व्योमनि भानवो विदधते यस्या वितानं महत् ।
यस्यान्तः प्रतियामिनि प्रिय सखे मुक्ताफलानामिव
प्रोतानां प्रकटीकरोति परितः शोभामुडूनां गणः ॥६४॥

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योऽसावुन्नत-भित्ति-विभ्रम-वशादस्यां श्रियो वेश्मतां
प्राकारः प्रकटीकरोति कवितालङ्कार-लीलायिता ।
तेनोत्तम्भनकारिणोपरितनागारस्य नाके मतिं
तन्वानेन पिधीयते खलु सुखं दुस्तर्कभाजां नृणाम् ॥६५॥

मीमांसा-परिशीलनैक-निपुणैर्वेदान्त-विद्भिस्त्रयी-
मग्नैर्न्याय-विचार-चारु-मतिभिः पातञ्जलेऽधीतिभिः ।
सांख्ये दक्षतमैः कणाद-भणिति-प्रौढैः परीक्षा-कृते
भूदेवैर्मुखरीकृते दशरथावासे ततो यास्यसि ॥६६॥

श्रीकृष्णाङ्घ्रि-सरोज-शीलन-रतिः सत्यं विवेको मतिः
श्रद्धालुत्व-दयालुते शम-दमौ दानं प्रबोधस्तथा ।
संसार-क्षितिपं विजेतुमनसामेषां दशानामसौ
धत्ते यद्रथतां ततो दशरथेत्यन्वर्थमाख्यायते ॥६७॥

स्वाचारेण कनिष्ठयंस्त्रिजगतां ज्येष्ठं वशिष्ठं मुनिं
कीतर्या कैरव-काननं मलिनयन्सत्या गुरुं शिष्ययन् ।
श्रीकृष्णाङ्घ्रि-सरोज-सेवन-विधि-प्रावीण्य-विद्योतिना
चित्तेनाभ्रुवयन् ध्रुवं दशरथः स्यात्ते पुरोधाः पुरः ॥६८

तं नत्वा पुरतस्ततो द्विजवरानानम्य मद्दूततां
तस्याग्रे विनिवेद्य तत्र च वसन् रात्रिं नयेः पञ्चमीम् ।
प्रत्यूषेऽथ सरस्वती-विलसितोत्तंस प्रशंसास्पद
प्रातःस्नान-कृते-कृतार्थय दृशौ तद्धर्मवीर्यं श्रितः ॥६९॥

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यस्मिन् मज्जति मानवे सुमनसामोघस्य मन्ये मन-
स्विन्ताब्धौ विनिमज्जति स्व-विभवावस्थान-दुःशङ्कया ।
धत्ते चोत्पुलकं कपोल-फलकं जीर्णे विरक्ता वरे
नूनं नव्य-वराभिलाष-तरल-स्वान्ता पुलोमात्मजा ॥७०॥

तापीव स्मरणेन पातक-चयोच्छेदं यदङ्गीकरो-
त्यानन्द-प्रद-नर्मदेव दिशति श्रेयांसि यद्दर्शनात् ।
निर्वाणं विबुधापगेव वितरत्यम्भोऽवगाहेन यत्
कामान् पूरयति प्रयाग इव यद्देहं पुनर्नेहते ॥७१॥

ज्ञात्वा तत्र ततः परोपकृतिषु प्रेमाणमाबिभ्रतं
पश्येर्भूप-पुरोहितं दशरथं नेष्यत्यथ त्वामसौ ।
कालीभित्ति-पतेः सभां सहृदयैरध्यासितां सर्वतो
यामासादयतामुदेति न पुनर्दारिद्र्य-दुर्वेदना ॥७२॥

वाणी-विभ्रम वर्ण-सङ्करतयाऽनर्घत्वमेवोचितं
यस्यामास्तरणेषु किञ्च घटते तेषामधोऽवस्थितिः ।
आश्चर्यं पुनरेतदेव विदुषामप्यक्षि-युग्मं परा-
मासक्तिं समुपैति तेष्वपि चमत्कुर्वन्ति चित्तानि च ॥७३॥

नानावर्ण-युतं वितानमभितो यस्यामुपर्याततं
भ्रातः कौतुकमातनोति नितरां नेत्रातिथीकुर्वताम् ।
धत्ते यद्विबुधाधिपायुध-रुचिं पानीयवद्वर्षति
स्वर्णं याचक-चातकानभि सदा भीमाभिधाने धने ॥७४॥

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यस्यां सत्यवती-तनूज-वचन-व्याजां सुधां पायय-
न्त्यात्माराम उदीच्य-वंश-तिलकः सामाजिकानन्वहम्।
एतद्वाचन-चातुरीभिरभितः शृण्वन् प्रभूतं यशो
जानीमो बहुमन्यतेऽद्य भगवान् व्यासश्चिरंजीविताम् ॥७५॥

संसारे मरु-मण्डले विचरतां ग्रीष्मर्तु-भीष्मे कलौ
कन्दर्पेषु-निदाघ-दीधिति-करैरुत्ताम्यतामात्मनाम्।
आरामो यदसौ पुराण-मिषतो बिभ्रत् सुधा-दीर्घिका-
मात्माराम इति प्रसिद्धिमगमत्तेनास्य नाम क्षितौ ॥७६॥

भ्रातर्नागरिको नयैक-निपुणः श्रीवीरजी-ठाकुरो
यत्रास्ते नृपतेः पुरोऽतिविनयादाच्छन्न-तेजा इव।
यस्य त्रास-वशेन पातक-कथाऽप्यस्तं गता सर्वतो
सन्मार्गेष्विव नारकेषु कलये शून्यत्वमेवाधुना ॥७७॥

चाणक्योऽभवदेतदेव विपुलं मन्ये तपस्या-फलं
चाणक्यस्य यतः पराजय-कृतं तेनायशो नार्जितम्।
यस्याहो नय-नैपुणानि कलयन्नेवं जनः शङ्कते
मन्त्री मोहनदास एष सुमतिर्यस्यामुपास्ते नृपम् ॥७८॥

यः पाटीगणितस्य भास्कर इव स्रष्टाऽपरो यस्य चेत्
स्यादग्रे गणनायको न लिखन-प्रागलभ्यमाभाषते।
नीतौ यत्पुरतः पुरन्दर-गुरुर्जाल्मैव पूज्यः सखे
सोऽयं यत्र चकास्ति चित्र-चरितः श्रीकृष्णदासाह्वयः ॥७९॥

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आयातेऽपि धने नृपेण कुरुते संकोचमेवापरो
विप्रायार्पयितुं धन-चितिमितोऽप्युग्रत्प्रचमाणः कुधीः।
जानीते न तु कृष्णदास इव कोऽप्यस्मिन् मही-मण्डले
विप्रायार्पितमेव वर्धत इति स्व-स्वामि-कार्यैक-धीः ॥८०॥

भ्रातर्यस्य कठोरता न समतां यस्याधरो विन्दते
जाड्यं यत्र न याति यस्य हृदये रन्ध्रानपेक्षा गुणाः।
यो वक्ति प्रियमात्मनैव कुरुते चिन्तां तथा योऽर्थिनां
यस्यां कौतुकमातनोति नितरां कोऽप्येष चिन्तामणिः ॥८१॥

काव्याखण्डल कृष्णदास-तनयश्चिन्तामणिर्यत् पुनः
प्रद्युम्नं जयति स्वकीय-वपुषो लावण्य-लीलायितैः।
चित्रं तत्र न भक्त-वत्सलतया कृष्णस्य पुत्रादपि
प्रेमाधिक्यमुदेति दास-तनये प्रेमृणाऽस्य किं दुर्लभम् ॥८२

कन्दर्पे नकुले नले च निपुणैर्निर्णीतमासीत् पुरा
सौन्दर्यं न ततोऽधिकः श्रुति-पथं प्राप्तस्त्रिलोक्यामपि।
तादृग्रूप-निधिष्टयोरपि पदं प्राप्यत्यवर्ण्यं तव
भ्रातर्यत्र च गङ्गशाह-निभतो भीमस्य भाग्योदयः ॥८३॥

न्यग्भावोऽपि यतो रवेरिव सखे तेजस्विनामुन्नते-
र्यत्र स्कान्द इव प्रकाम-विपुलो वीर-ध्वनिः शोभते।
कामस्येव नितान्त-सुन्दर-तनुर्यस्योपमां विन्दते
सोऽयं राजति भीमसेन-तनयः श्रीगङ्गशाहो युवा ॥८४॥

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क्रीडा-युद्ध-विधौ विधूय निखिलं यो बालकानां बलं
नागानामिव सिंह-शावक उपादत्ते जयं तत्क्षणात् ।
एवं बाल्य-रसेऽपि यस्य रमते वीर-श्रियो विभ्रमै-
र्यस्यां भाति स भीम-सेन-तनयः श्रीयूवशाहाभिधः ॥८५॥

दारिद्र्यस्य भयं कुतो नु तनुते भीमेन सम्भाविता
केषां न द्विजराज-राजि-रुचिरा प्रस्तौति नेत्रोत्सवम् ।
सच्चिन्तामणिरातनोति सफलां केषां न वा कामनां
केषां वा समुपैति न स्तुति-पदं या कृष्णदासान्विता ॥८६॥

नानावर्ण-मणि-प्रभाभिरभितो विस्तारिणीभिः सखे
तस्यामास्तरण-श्रियं द्विगुणयत् सिंहासनं शोभते ।
तेजोराशिमपि त्वदक्षि-युगले शैत्यं दधानं भवा-
नेष द्रक्ष्यति भीमसेन-नृपतिं तस्मिन् कृतावस्थितिम् ॥८७॥

प्रांशुर्दीर्घ-विलोचनो घन इव श्यामोऽंसयोर्मांसलो
दोर्भ्यामर्गल-गर्वहृत् प्रतिनिधिर्वीरां निधेश्चेतसि ।
वक्षः-पीठ-तृणीकृतारर-रुचिर्भाले विशालः सखे
शौर्ये राजति भीमसेन इव च श्रीभीमसेनो नृपः ॥८८॥

आयुष्मन् नृपते विधेहि पुरतो दृग्दानतोऽनुग्रहं
त्वामाशीर्भिरुपास्त एष सुकवेर्दूतायितः सद्गुणः ।
इत्युक्तोऽथ पुरोधसा परिचितो दृग्भ्यां दयांभोनिधे-
राशीर्वादमुदीरयेरनुमतः पश्चादिदं व्याहरेः ॥८९॥

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यत्काव्यानि समर्पयन्ति वसुधा-पीठे सुधाभोजितां
प्रज्ञा यस्य बृहस्पतेरपि मतेरुत्कर्षमाकर्षति ।
सोऽयं भ्रष्टपुरेऽनभिज्ञ-निचिते दारिद्र्य-दुर्गायिते
देवेदं वदनेन मे कथयति त्वां राम-सूनुः कविः ॥८०॥

कान्ते कान्त कथं नु दुःखितमनाः संलक्ष्यसे साम्प्रतं
न ज्ञातं भवता समर्पयति मां यद् भीमसेनो नृपः ।
किं सम्भ्रमः स ददाति हन्त कुरुते तानेष युष्मादृशान्-
श्रुत्वा स्मेर-मुखः करोतु सततं श्रेयांसि वः श्रीपतिः ॥८१॥

भिक्षुभ्यो निरपेक्षमेव तृणवद्दत्तेऽतिमत्तानिभान्
भास्वद्भूधर-संनिभान् दलित-मद्भ्रान् भुवि प्रत्यहम् ।
रम्भा-सम्भव एष कृत्यमनिशं सम्भावयञ् जम्भभि-
न्मातङ्गः परिपाण्डुर-द्युतिरभून्मन्ये ऽवमानाशया ॥८२॥

यो दानावसरेऽकमेव तिरयत्यस्मात्तडित्-कार्मुका-
दुत्कर्षः कतरस्तवार्क-तनयं कर्णस्तिरस्कुर्वतः ।
पाथः प्रावृषि वर्षतः पुनरितो ब्रूमोऽपकर्षं कथं
भूमी-भूषण भीमसेन भवतः स्वर्णं सदा वर्षतः ॥८३॥

त्वत्प्रोद्दामतम-प्रताप-हुतभुग्ज्वालाभिरुत्तापना-
दुत्फेनेन तदाशु दुग्धनिधिना संप्लावितं स्याज्जगत् ।
भूमी-भूषण भीमसेन भवतो दानाम्भसामुद्भटैः
स्रोतोभिर्न समेति सन्ततमसौ चेत्सेचनं सर्वतः ॥८४॥

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खड्ग-क्षुण्ण-करीन्द्र-दन्त-दलयुक्-शुण्डाग्र-शृङ्गोल्लसत्-
पालाशीय-रसोपमास्र-विसरैरन्योन्य-सेकोत्सुकाः ।
रक्त-प्लावित-क्षत्ति-रक्त-वसनाः संयद्वसन्तोत्सवे
कीर्तिं भीम महीपते तव मुहुर्गायन्ति रक्तान्धयाः ॥८५॥

कीर्तिं ते कलयन्ति केऽपि कवयश्चन्द्रेण तुल्यं पुन-
र्नैतत् प्रत्ययमातनोति नृपते भीमास्मदीये हृदि ।
अस्याग्रे कलयन्ति कैरव-कुलान्युत्फुल्ल-भावं यत-
स्तान्यस्याः पुरतो यतश्च नियतं गच्छन्ति विच्छायताम् ॥८६

कैलासः कुमुदोत्करोऽभ्रकरटी कर्पूर-कूटः कला-
नाथः कुण्डलि-नायकः करि-रदः कामारि-हासस्तथा ।
त्वत्कीर्तिः कलयन्त्यपार-करुणाकूपार-कान्तिं सिता-
मेते नाब्धिसृते किलोदकमियत् कादम्बिनी विन्दति ॥८७॥

दास्यत्येष ततो भविष्यति ममाप्योन्नत्यहङ्कैभवं
ध्यानादेवमहर्दिवं ध्रुवमभूच्चित्ते तु काऽप्युन्नतिः ।
एतद् येन नियोक्तुमुद्यतमिमं दूतं त्वदीयेऽन्तिके
वक्तुं यत्र नृपोऽपि वेपत इव क्ष्मा-मण्डलाखण्डलः ॥८८॥

दारिद्र्येण पराभवः क्षिति-तले मय्येव विस्तार्यते
त्वं दारिद्र्य-विदारणैक-रसिकः सर्वत्र च श्रूयसे ।
राजन्योऽसि वदान्य-वर्यं भवतां पात्र्योऽस्मि च ब्राह्मणो
मत्वेति क्षितिपाल-धुर्यं हृदये यद्युज्यते तत् कुरु ॥८९॥

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किञ्चैतत् कुरु येन तावक-यशःस्तोत्रं पठन्सज्जते
नायं राज-सभासु दुर्गति-वशाद्विच्छाय-वक्त्रो जनः ।
विज्ञानाच्च यथा यथार्थ-कविताखादादमन्दादरे
चित्ते चारु-चमत्कृति-प्रणयिनि प्रीतिः समुन्मीलति ॥१००॥

इति विविध-वचोभिर्भीमसेनस्य चित्तं
यदि मयि सदयं स्यान्नन्दयेर्मामिहैत्य ।
प्रिय-सख परिहेयो नोद्यमो मित्र-कार्ये
यदपि भवति सिद्धिः शङ्करस्येच्छयैव ॥१०१॥

इति गोपालार्य-दौहित्रस्य श्रीराम-त्रिपाठी-तनुजन्मनो वीरेश्वर-कवेः कृतिर्वाङ्मण्डन-गुण-दूताभिधानं काव्यं समाप्तम् ॥

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APPENDIX A

Alphabetical index of both the halves of the Vāg-maṇḍana-guṇa-dūta-kāvya

Verse		Page
	अ	
40 b	अग्राद् यस्य विदारिताब्द०	9
19 a	अत्यर्थं पृथुलोत्पतन्त्य०	4
21 b	अज्ञानाच्चणकादनाच्च	5
9 a	अस्माद् राग-पुरात्	2
48 b	अस्मिन् काचन भञ्जिका	10
49 a	अस्मिन् सौविक-सुन्दरी	10
96 b	अस्याग्रे कलयन्ति	20
	आ	
80 a	आच्छन्नेऽपि घने	17
54 a	आतिथ्यं निजमातिथेय०	11
89 a	आयुष्मन् नृपते	18
76 b	आरामो यदसौ	16
39 b	आरादाकलयन्न०	8
73 b	आश्चर्यं पुनरेतदेव	15
2 a	आस्ते यद्यपि पाणिनीय०	1

Verse		Page
	इ	
101 a	इति विविध-वचोभि०	21
13 a	इत्युक्त्वा क्षितिकण्ठ	3
28 b	इत्यागन्तुक-रंजनैक०	6
24 a	इत्यादीनि वचांसि	5
44 a	इत्युक्त्वायतन-प्रदक्षिणा०	9
89 b	इत्युक्तोऽथ पुरोधसा	18
	ई	
15 a	ईश्वस्याऽऽलयतो०	4
	उ	
41 b	उक्ताऽस्याः स्तवनं	9
60 b	उच्चैःस्थानमधः स्थितिं	13
16 b	उत्तुङ्ग-स्तन-मण्डलस्य	4
34 a	उद्यद्दुग्ध-समुद्र-फेन०	7
	ए	
34 b	एतद् भूपति-कामरूप०	7
2 a b	एतद् येन नियोक्तु०	20

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Verse		Page
75 b	एतद्वाचन-चातुरीभि०	16
58 a	एतस्मिन् मधु०	12
55 b	एतस्यानुजतामुपेत्य	11
4 b	एतां विष्णुमिवाखिलं	1
85 b	एवं बाल्य-रसेऽपि	18
	क	
83 a	कन्दर्पे नकुले नले च	17
91 a	कान्ते कान्त कथं	19
84 b	कामस्यैव नितान्त०	17
72 b	काखीभित्ति-पतेः	15
59 b	काखीभित्ति-पुरो०	12
55 a	काखीभित्ति-पुरो०	12
82 a	काव्याखण्डल कृष्णदास	17
61 b	किं ब्रूमोऽधिकमङ्ग०	13
91 b	किं सङ्गरः स ददाति	19
36 b	किञ्चोच्चैः परिहास०	8
100 a	किञ्चैतत् कुरु येन	21
96 a	कीर्तिं ते कलयन्ति	20
97 a	कैलासः कुमुदोत्करोऽभ्र०	20
29 a	क्रान्ता गोपुरमागम०	6
85 a	क्रीडा-युद्ध-विधौ	18
36 a	चलभ्रान्त्य-मृगीदृशां	
	ख	
95 a	खड्ग-क्षुण्ण-करीन्द्र-दन्त०	20

Verse		Page
	ग	
35 a	गच्छ त्वं हसनाभिधान०	8
	च	
78 a	चाणक्योऽभवदेतदेव	16
82 b	चित्रं तत्र न भक्त०	17
58 b	चीत्कारानिव	12
38 b	छत्री-यष्ट्यवलम्बनोद्यत०	8
	ज	
80 b	जानीते न तु कृष्णदास	17
30 a	जृम्भारम्भिणि तर्जनी०	7
	त	
69 a	तं नत्वा पुरतस्ततो	14
17 a	तं लक्ष्मीपति०	4
11 a	तं वीक्ष्य त्रिजगत्पतिं	3
25 b	तं वृत्तान्तमजानतः	6
5 b	तत्र त्वामपि मूर्ध्नि	2
33 a	तद्भ्रू-चाप गलद्०	7
55 b	तद्राजीव-मरन्द०	12
5 a	तस्मात् संसदि	2
48 a	तस्मादुत्तम-सूक्त०	10
3 b	तस्मादेष वदामि	1
50 a	तस्मान्मित्र नवीसरोरुह०	11
14 a	तस्य प्रार्थनया	3

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Verse		Page
42 b	तस्यास्ते पुरतो०	9
83 b	तादृग्रूप-निधि०	17
71 a	तापीव स्मरणेन	15
37 a	ताश्चेत्त्वां प्रसमीक्ष्य	8
87 b	तेजोराशिमपि	18
7 a	तेन ब्रह्मपुरन्दितः	2
65 b	तेनोत्तम्भनकारिणो०	14
27 b	तेषां सम्मुखमेष	6
26 b	तेषामेव नियोजयन्निज०	6
2 b	तेष्वेतेष्वतिदूरवर्ति०	1
12 a	त्वत्कण्ठोद्गत-कालकूट०	3
97 b	त्वत्कीर्तेः कलयन्त्यपार०	20
94 a	त्वत्प्रोद्दामतम०	19
12 b	त्वन्मायामथवा विदन्ति	3
57 b	त्वादृग्भ्यो ददतीमतीव	12
	द	
27 a	दत्त्वाऽग्निं यवनाः	6
86 a	दारिद्र्यस्य भयं कुतो	18
99 a	दारिद्र्यस्य पराभवः	20
98 a	दास्यत्येष ततो	20
1 b	दूत्ये सूक्त-गुणं नियोक्तु०	1
40 a	देव्याः शारद-वारिद०	9
42 e	दैन्यं यत्पुरतः	9
22 b	दैवं ते विपरीतमस्ति	5

Verse		Page
	ध	
70 b	धत्ते चोत्पुलकं	15
74 b	धत्ते यद्विबुधाधिपा०	15
	न	
43 a	नत्वा ते चरणारविन्द०	9
87 a	नानावर्ण-मणि०	18
74 a	नानावर्ण-युतं	15
46 b	नामं नाममनेकशो	10
64 a	निर्यान्तः प्रतिसौध०	13
71 *d*	निर्वाणं विबुधापगेव	15
79 b	नीतौ यत्पुरतः	16
49 c	नैतस्याः सविधे	10
84 a	न्यग्भावोऽपि यतो	17
	प	
52 b	पङ्कं चेत् प्रकटी०	11
28 a	पत्तिर्भूमि-पति०	6
50 b	पश्चाच्चारवमाश्रये०	11
11 b	पश्चात्तत्र निधाय	3
93 b	पाथः प्रावृषि वर्षतः	19
69 b	प्रत्यूषेऽथ सरस्वती०	14
47 b	प्रत्यूषे विरहं मिथो	10
24 b	प्रस्थातव्यमितः	5
62 b	प्रस्थाप्य प्रभु-पत्तनं	13

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Verse		Page
88 a	प्रांशुर्दैर्घं-विलोचनो	18
101 b	प्रिय-सख परिच्छेयो	21
	ब	
4 a	बन्धो काव्य वसुन्धरा०	1
	भ	
92 a	भिक्षुभ्यो निरपेक्षमेव	19
94 b	भूमी-भूषण भीमसेन	19
44 b	भ्रातः किञ्च शनैर्नितम्ब०	9
77 a	भ्रातर्नागरिको	16
6 a	भ्रातर्भूपति-कामरूप०	2
3 a	भ्रातर्भू-वलये मयैव	1
81 a	भ्रातर्यस्य कठोरता	17
20 a	भ्रातः सूक्त ततः	5
	म	
51 a	मन्त्रेष्वग्रजनुःषु	11
32 b	मा गाः कौतुक०	7
43 b	मातः पण्डित-वत्सले	9
56 b	मालिन्यं गमितानि	12
66 a	मीमांसा-परिशीलनैक०	14
9 b	मुक्ति-स्त्री-स्तन-मण्डलं	2
56 b	मूले श्यामलतां	12
	य	
8 b	यः कोशे कुशलो	2
79 a	यः पाटीगणितस्य	16
8 a	यः स्पष्टाक्षरमालप०	2
90 a	यत्काव्यानि समर्पयन्ति	19
10 a	यत्संदर्शन-सत्वरैः	3
10 b	यत् साधोरपि मानसं	3
13 b	यत्स्तोत्रं विधिना	3
17 b	यत् स्वर्गेश्वरमामनन्ति	4
15 b	यत्रत्यानि कुतूहलानि	4
35 b	यत्र ब्रह्मपुराङ्गना०	8
47 a	यत्र ब्रह्मपुरात् पुरः	10
30 b	यत्र स्मेर-विलोचनाञ्चल०	7
52 a	यद्यप्यस्य परोपकार०	11
32 a	यन्निर्बन्धवता त्वया	7
37 b	यस्मात्तासु गत-त्रपासु	8
70 a	यस्मिन् मज्जति मानवे	15
77 b	यस्य त्रास-वशेन	16
75 a	यस्यां सत्यवती०	16
61 a	यस्यां सूक्त-मणी	13
64 b	यस्यान्तः प्रतियामिनि	13
63 a	यस्यामापण-पंक्तिषु	13
31 a	यस्या लोचनमम्बुजं	7
78 b	यस्याद्यो नय-नैपुणानि	16
7 b	यानं ते विनिवेदयामि	2
29 b	यान् प्राप्ता गृहमेधि०	6

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Verse		Page
38 a	यानोद्‌घात-सुजात०	8
19 b	यामालोक्य कवित्व०	4
57 b	यामेनामवलोक्य	12
14 b	येषां सेवक एव	3
65 a	योऽसावुन्नत-भित्ति०	14
93 a	यो दानावसरेऽर्कमेव	19
81 b	यो वक्ति प्रियमात्मनैव	17
51 b	यो वर्णाश्रयतां	11
	र	
95 b	रत्न-प्लावित-कान्ति०	20
18 b	रत्नौघाः क्रयणाय	4
92 b	रम्भा-सम्भव एष	19
99 b	राजन्योऽसि वदान्य०	20
45 a	रेखां ब्रह्मपुरावधेरिव	10
	ल	
6 b	लब्ध्वा भवभूति-वाक्य०	2
	व	
88 b	वक्षः-पीठ-त्वरीकृतारर०	18
62 b	वस्तूपाददते मनोरथ०	13
73 a	वाणी-विभ्रम वर्ण्य०	15
100 b	विज्ञानाच्च यथा	21
59 a	विश्व-व्यापकमाकलय्य	12
16 a	विष्णोर्व्याजविहारिणोऽथ	4

Verse		Page
	श्र	
62 a	श्रीकण्ठाद्रि-सरोरुह०	13
67 a	श्रीकृष्णांघ्रि-सरोज०	14
68 a	" "	14
1 a	श्रीविश्वेश-पदारविन्द०	1
26 a	श्रुत्वाऽथो बहिरुच्चकैः	6
	स	
67 b	संसार-चितिपं	14
76 a	संसारे भव मण्डले	16
86 b	सच्चिन्तामणिरातनोति	18
22 a	सत्यं ब्रूहि ननूत्तमेव	5
66 b	साङ्गेऽग्र दघतमैः	14
33 b	साधूनां खलु	7
60 a	सूक्तोत्तंस ततः	13
18 a	सूक्तोत्तंस ततश्चतुष्पथ०	4
41 a	सूक्तोत्तंस ततोऽम्बिकां	8
90 b	सोऽयं ब्रह्मपुरेऽनभिज्ञ०	19
21 a	स्थानं नागरिकस्य	5
72 a	स्नात्वा तत्र ततः	15
54 b	स्मारं स्मारमुदारतां	11
53 a	स्वस्मादेनमुदीक्ष्य	11
45 b	स्वस्मिन् प्रापयितुं	10

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Verse		Page
68 a	स्वाचारेण कनिष्ठयं०	15
25 a	स्वेदाङ्कैर्यवनैर्दृढं	6
	ह	
39 a	हस्ताग्रेण पटावगुण्ठन०	8
23 a	हा मातः कठिनाः	5
23 b	हा मूर्छा मम जायते	5
20 b	हास्यानीव मृगीदृशां	5
46 a	हित्वा सैर-गिरेः	10
31 b	हेमाद्रिं कुच-मण्डलं	7

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GENERAL INDEX

Ambikā, temple of, 4
Āśāpurī, 10
Ātmārāma, 16
Bradhnapura, 2
Bhīmasena, 9, 11, 13, 20
Cārava, 11
Cūnakhāna, 10
Cintāmaṇi, 17
Daśaratha, 14
Dharmavīrya, 14
Gaṅgāśāha, 17
Gaurīśa, 12
Gopālārya, 21
Hasana, 8
Jaganmaṅgala, 9
Kalāpaka, 5
Kalībhitti, 12, 15
Kāmarūpa, 1, 2, 5
Kṛṣṇadāsa, 16, 17
Maṇḍapa, 10
Māyāpura, 2
Mohanadāsa, 16
Navīsarīha, 11
Nīlakaṇṭha, 2
Nimbola, 10
Oṃkāramiśra, 11
Prātaśvenapura, 11
Premarāja, 9
Premasarāha, 10
Rāgapura, 2
Rahīpura, 10
Rāmāji, 11
Satyavatī, 16
Sūkta-guṇa, also called Vāṅ-maṇḍana-guṇa, 1, 4
Seragiri, 10
Śrīkaṇṭhādri, 13
Tāpī, 6
Vāṅmaṇḍana-guṇa, 21
Vīrajī Ṭhākura, 16
Vīreśvara, son of Rāma, 19, 21
Viṣṇu, temple of, 2
Yūvaśāha, 18

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CORRECTIONS

For	Read	Page	Verse
६६	३६	8	39(d)
४	४०	9	40(d)
यद्दग्ध	यद्दुग्ध	10	45(c)
वस्त	वस्तू०	13	62(c)
लीलायिता	लीलायित	14	65(b)
कृते-कृतार्थय	कृते कृतार्थय	,,	69(d)
सर्वतो	सर्वतोऽ	16	77(c)
चेसेचनं सर्वतत:	चेत् सेचनं सर्वतः	19	94(d)
श्रयसे	भूयसे	20	99(b)

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SAMṢKṚTA-DŪTA-KĀVYA-SAMGRAHA

WORK NO. 3

THE CANDRA-DŪTA-KĀVYA

OF

JAMBŪ KAVI

Edited for the first time with an Introduction in English and Appendices

BY

Jatindra Bimal Chaudhuri, Ph.D. (London)

Professor, City College and Lecturer, Calcutta University; formerly, Lecturer at the School of Oriental Studies, London University; editor of the Series, I. The Contribution of Women to Sanskrit Literature and II. The Contribution of Bengal to Smṛti Literature.

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PREFACE

The Candra-dūta of Jambū Kavi or Jambūnāga Kavi is now published as work No. 3 of the Series Saṃskṛta-Dūta-Kāvya-Saṃgraha. This is a very important work as will be seen from the Introduction.

It has not been considered desirable that the compounds in verses representing Yamakas that are more difficult to interpret than the ordinary ones should be hyphenated and therefore, no hyphens have been used here as done in my previous works, particularly because the readings of the MS. used are not always happy.

No Bibliography has been appended as full bibliographical details of every book or MS. used have been given *in loco*. The names of all the works used have been italicized in the General Index.

Thanks are due to Mr. P. K. Gode, Curator, Bhandarkar Oriental Research Institute, for kindly sending the MS. to our University Library for my use and to Mr. Bejoy Singh Nahar, B.A., Proprietor of the Gulabkumārī Library, Calcutta, for giving me every facility to use his valuable Library.

University of Calcutta,
1941.

J. B. C.

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CONTENTS

Preface.

Introduction.

Description of the manuscript used for this edition

Importance of the Candra-dūta.

Authorship of the Candra-dūta.

Date of the Candra-dūta

Subject-matter of the Candra-dūta

Some critical remarks

Other Candra-dūtas :—

1. Candra-dūta—*anonymous*.
2. Candra-dūta by Vinayaprabhu.
3. Candra-dūta by Kṛṣṇanātha Tarkālaṃkāra, son of Gopīkānta Bhaṭṭācārya.
4. Indu-dūta by Vinayavijaya Gaṇin.

Text

Verse-Index.

General Index

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INTRODUCTION

Description of the MS. of the Candra-dūta-kāvya, used for this edition.

This belongs to the Bhandarkar Oriental Research Institute, Poona, No. 176 (iv) of A. 1882-83.

Substance : country-made paper. Size : 10 × 4½ inches. Only one half of a folio. 15 lines only ; about 60 letters in a line. The name of the author is not given here, though, as will be shown just below, it can be definitely assigned to Jambū Kavi. The MS. ends abruptly after verse 14, though the colophon : इति चन्द्र-दूतं काव्यं समाप्तम्, inserted after this verse, indicates the completion of the work. That the present MS. is incomplete is also supported by the fact that the MS. of the Candra-dūta, noticed by Peterson, consists of 23 stanzas. The order of the verses seems rather detached. Look : rather old.

Importance of the Candra-dūta.

The Dūta-kāvyas form an important branch of Sanskrit Literature. They are more or less composed after the model of Kālidāsa's Megha-dūta. The central theme is always the same, viz., a messenger is sent by one party to another, although all sorts of subjects have been chosen, such as love, religion, philosophy, etc. ; also, all sorts of messengers, animate and inanimate, such as the moon, the wind, the swan, the tulsī-leaf, etc.

The Candra-dūta of Jambū Kavi, or Jambūnāga Kavi is important from two points of view, chronological and

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CONTENTS

Preface.

Introduction.

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The Candra-dūta of Jambū Kavi, or Jambūnāga Kavi is important from two points of view, chronological and

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rhetorical. Chronologically, it is an earlier work than Dhoyī's Pavana-dūta, generally believed to be the earliest extant Dūta-kāvya in imitation of the Megha-dūta[1]. There is, however another complete Dūta-kāvya, at least contemporaneous with, if not earlier than, the Magha-dūta, viz., the Ghaṭakharpara-kāvya, attributed by some to Kālidāsa himself, by others to Ghaṭakharpara, traditionally one of the nine jewels of the court of King Vikramāditya. Rhetorically, the Candra-dūta represents the various forms of the Yamaka.

Authorship of the Candra-dūta

There are several manuscripts of Jambū Kavi's Candra-dūta-kāvya ; (1) the MS. belonging to Bhandarkar Oriental Research Institute, Poona, No. 176 (iv) of Bhandarkar's Collection A of 1882-83 (New No. 258 of Gode's Catalogue, 1940, p. 314) ; (2) that belonging to a private library at Ahmedabad as noted by Peterson in his Third Report of Operations in search of Sanskrit MSS. in the Bombay Circle, April 1884-March 1886 (p. 292), no particulars about the library, however, being given ; (3) that belonging to the Baḍā Bhāṇḍāra of the Śambhavanātha Temple at Jaisalmere, as noticed by Prof. S. R. Bhandarkar in his Report of Sanskrit MSS. in Rajputana and Central India in 1904-1905 and 1905-6 (p. 25) ; (4) that belonging to the Baḍā Bhāṇḍāra at Jaisalmere, noticed by C. D. Dalāl in his Catalogue of Manuscripts in the Jaina Bhāṇḍāras at Jaisalmere, Baroda, Central Library, 1923 (p. 43), No. 345 (I), and containing, in 18

1. See Pavana-dūta, ed. by Mr. Chintaharan Chakravarti, Introduction, p. 1.

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folios, probably the commentary of Śānti Sūri as well on the same. As the original text consists of 23 stanzas only, 18 folios would hardly be needed for it alone. The Catalogue of Jaina MSS., compiled by Haṃsavijaya, notices a MS. of the Candra-dūta with the commentary of Śānti Sūri. Probably it is identical with this. This MS. is not the same as the manuscript No. 3 above, as it does not bear the name of the author or the date as No. 3 does; (5) that belonging to the Pattana (Patan) Bhāṇḍāra No. I, as noticed in the Jaina Granthāvali, compiled by the conveners of the Jaina Śvetāmbara Conference, Bombay, 1909, p. 319, No. 5. We are not sure whether this MS. is identical with that noticed by Peterson in his Third Report.

There is another anonymous Candra-dūta belonging to the same *Baḍā* Bhāṇḍāra as the MS. 4 above, recorded by Dalāl in the said Catalogue as 198 (5), p. 23. It is stated in the colophon that in Saṃvat 1343, i.e. 1287 A.D. Khetasiṃha of Chitor again purchased the MS.[2] The word 'again' is significant, as it indicates the MS. was copied earlier than 1287 A.D. The MS. being unavailable

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2. MS. No. 198 including (1) Vikramāṅka-kāvya (1-158 leaves. 19×2); (2) Vṛndāvana-yamaka; (3) Madhu-varṇana by Keli; (4) Virahiṇī-pralāpa by Keli and (5) Candra-dūta, p. 23 of the Catalogue of Jaina MSS. at Jesalmere by C.D. Dalāl. The colophon to the MS. runs thus :—

संवत् १३४३ वैशाखसुदि ६ सोमे धांधलसुतभां ० भीम भां ० छाहडसुत भां जगसिंह भां खेतसिंह सुश्रावकैः श्रीचित्रकूटवास्तव्यैरर्मूल्ये-नेयं पुस्तिका पुनर्गृहीता ।

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and no other evidence being at hand, it is not possible for us to assign it to Jambū Kavi definitely.

Of these MSS., only the first one is available, and was kindly lent for my use by Mr. P. K. Gode., Curator of the said Institute. Unfortunately, however, the other MSS. could not be availed of. The library to which the second MS. belonged could not be traced, and no reply from the custodians of the third and the fourth MSS. of the *Baḍā* Bhāṇḍāra at Jaisalmere was received inspite of repeated requests.

The first MS. does not give the name of the poet in the colophon anywhere. The colophon to the second MS. also, as quoted by Peterson, does not contain the name of the poet, but as Peterson records it explicitly under the name of Jambū Kavi as the author, there is no doubt that he actually got the name of the poet somewhere in the MS. itself, as it sometimes happens in the case of Sanskrit MSS., or that he had some other strong grounds for assigning the authorship of the poem to Jambū Kavi. So there can be no doubt that the Candra-dūta, the second MS., noticed by Peterson is by Jambū Kavi. The third MS. gives the name of the poet as Jambūnāga Kavi, which, evidently, is the same as Jambū Kavi, whether Jimbū be a misprint, or a misnomer or an alternative name. The fourth MS. is anonymous. The fifth MS. gives the name of the poet as Jambū Kavi. Now, we have to find out the authors of the two anonymous Candra-dūta. As regards the Candra-dūta used by us, the first MS. as noted above, that its author too is Jambū Kavi can be definitely established. (1) In first place, it has the same name and subject-matter as Jambū Kavi's Candra-dūta.

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(2) Secondly, the first verse of the Candra-dūta of Jambū Kavi quoted by Peterson, is exacty the same as the first verse of this anonymous Candra-dūta. (3) Thirdly, both the verses, the first and the last, of the Candra-dūta of Jambū Kavi, quoted by Peterson, represent a special kind of rhetorical device called the Yamaka i. e. a group of letters, generally speaking in some pāda or other, is identical with those in some other pāda or pādas of the same verse in exactly the same position[3]. Now, as the last verse of our anonymous Candra-dūta is unfortunately missing, it is not possible for us to compare it directly with the last verse of the Candra-dūta of Jambū Kavi, although we have found, as noted above, that the first verse of these two Candra-dūtas are one and the same. But, as both the first and the last verses of Jambū Kavi's Candra-dūta represent the Yamaka, there can be no doubt that in the entire poem the very same rhetorical device has been employed, particularly so because in all the works in which the MS. of this Candra-dūta is embedded, the very same thing is found. Now, in all the verses of the anonymous Candra-dūta too the Yamakas are found employed, and as this MS. also is embedded in the self-same series of works, all representing the Yamaka, the missing verses of this Candra-dūta must also do the same. Therefore, there can be no doubt that these two Candra-dūtas are one

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3. Cf. for example v. 3 of the Candra-dūta. Here the last four letters in the first and the second, and in the third and the fourth Pādas are the same. This is an illustration of what is known as अनियत-पाद-भागावृत्ति-यमक ।

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and the same. (4) Fourthly, the very same arguments apply as well with regard to the metre employed. The first and the last verses of Jambū Kavi's Candra-dūta, quoted by Peterson, are in the mālinī metre ; and all the fourteen verses of the anonymous Candra-dūta are in the same. Therefore, there is a perfect similarity between the two with regard to the metre too. (5) Finally, both the MSS of Jambū Kavi's Candra-dūta and the anonymous Candra-dūta are found in the very same series of works, viz., the Vṛndāvana-kāvya, the Meghābhyudaya-kāvya, the Ghaṭa-karpara-kāvya and the Śivabhadra-kāvya[4]. Thus, as the Candra-dūta of Jambū Kavi and the anonymous Candra-dūta, the first MS., both have the same name, subject-matter, first verse, rhetorical device, metre and appear in the same series of works, it can be asserted without a vestige of doubt that the two Candra-dūtas are one and the same and that the anonymous Candra-dūta is really by Jambū Kavi.

As regards the other anonymous Candra-dūta, the fourth MS. noticed above, its authorship too can be definitely assigned to Jambū Kavi. The MSS. contained

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4. The anonymous Candra-dūta is found in a composite MS. i. e. this MS. consists of five different works, viz. 1. Vṛndāvana-kāvya ; 2. Meghābhyudaya-kāvya ; 3, Ghaṭakarpara-kāvya ; 4. Candra-dūta and 5. Śiva-bhadra-kāvya, the pagination being continuous as found in a single work and the scribe also being the same. Now, in Jambū Kavi's Candra-dūta, noticed by Peterson in his Third Report, pp. 291-292, the same order exists, only the Ghaṭakarpara-kāvya being dropped.

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in the Bundle No. 345, viz., 1. Candra-dūta-kāvya ; 2. Meghābhyudaya-kāvya with the Vṛtti of Śānti Sūri, disciple of Vardhamāna Ācārya, of the Pūrṇatalla Gaccha ; 3. Vṛndāvana-yamaka-kāvya (31 folios ; this also evidently contains a vṛtti) ; 4. Rākṣasa-kāvya with a commentary (containing also a panegyric of 4 verses ; dated 1-15 Saṃvat i.e. 1159 A.D.) and 5. Ghaṭakarpara-kāvya with a commentary (52 folios) represent Yamakas, and therefore, this Candra-dūta is identical with Jambū Kavi's Candra-dūta, which also does the same.

Date of Candra-dūta

The MS. of Candra-dūta belonging to the *Baḍū* Bhāṇḍāra of the Jainas underneath the Śambhavanātha Temple in a dark underground cellar is dated Saṃvat 1342 i.e. 1286 A.D. Therefore, the date of the Candra-dūta cannot be later than the middle of the 13th century A.D. Śānti Sūri wrote a commentary on Jambū Kavi's Candra-dūta[5]. Now Śānti Sūri flourished in the 11th century A.D., as is evident from the dates of his Śiśya-hitā and the commentary of Devendra Gaṇin on the Uttarādhyayana.[6] He died about 1040A.D. Thus, on this evidence, it can be definitely asserted that Jambū kavi must have flourished prior to the 11th century A.D.

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5. See Haṃsaviyaya Muni's Catalogue of MSS. at Jaina Temples.

6. *See* Charpentier, Uttarādhyayana-sūtra, p. 54. *See also* Indian Antiquary, vol. xi, p. 253 (b) and Indische Studien, vol. 17, p. 44.

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There is a work called Jina-śataka[7], by one Jambū Kavi, also called Jambū Guru[8], belonging to the Candra-gaccha. Now this Jina-śataka[9] was commented upon by Sāmba Kavi, also called Śamba Sādhu and Sāmba Muni[10], in the Śaka year 1025, i.e. 1103-4 A.D., as is stated by the commentator himself in his commentary, the Pañjikā[11]. It is clear from the concluding

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7. Published without the commentary in the Kāvya-mālā Series, saptama gucchaka, 4th revised edition, 1926. There is another Bombay edition (1914).

8. The colophons at the end of the first three pariccchedas of the Jina-śataka, entitled Jina-pāda-varṇana, Jina-hasta-varṇana and Jina-mukha-varṇana give the name of the poet as Jambū Kavi ; whereas the name at the end of the last or fourth pariccheda, called Jina-vāg-varṇana, is given as Jambū Guru.

9. See Jina-śataka, pp. 52-71 of the above edition.

10. Peterson's Fourth Report of Operations in Search of Sanskrit MSS. in the Bombay Circle, April, 1886-March, 1892. This commentary is not yet available in print.

11. शरदां सपञ्चविंशे शतदशके १०२५ स्वातिभे च रविवारे ।
विवरणमिदं समाप्तं वैशाख-सित-त्रयोदश्याम् ॥

See Peterson's Fourth Report in Search of Sanskrit MSS. in the the Bombay Circle, April, 1886-March, 1892. (Extra number of the Journal of the Bombay Branch of the Royal Asiatic Society, 1894). See also Jina-śataka, Kāvya-mālā ed., p. 52.

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verses[12] of this commentary that Jambū Kavi was not alive at the time of its composition and was held in high esteem by the commentator. The way in which the commentator refers to Jambū Kavi seems to imply that the latter flourished a good many years prior to the former. Therefore, the lower limit of the date of this Jambū Kavi may be concluded to be not later than the tenth or the eleventh century A.D.

It is possible, however, to fix the date of this Jambū Kavi precisely with the help of another work, viz., Munipati-carita or Maṇipati-carita, composed by him in 1105 Saṃvat i.e. 959 A.D.[13] Thus, on this evidence, Jambū Kavi flourished during the first half of the 10th century A.D.

This Jambū Kavi is, most probably, indentical with

Sāmba speaks of himself as follows :—

ख्यातो भट्टिक-देश-सन्धिषु सदाऽभूत् पार्श्वनागाभिधः
श्राद्धस्तस्य सुतोऽत्र मल्हन इति ख्यातिं गतः सर्वतः ।
तत्पुत्रेण च दुर्गकेण सुधियां प्रोत्साहिवेनादरा-
च्छ्रीनागेन्द्र-कुलोद्भवेन मुनिना साम्बेन वृत्तिः कृता ॥

12. जम्बूर्नाम गुरुर्गुरूत्तम-गुणोऽभूच्चन्द्र-गच्छान्वये
विद्वत्संसदि लब्ध-गौरव-पदः साधु-क्रियासूद्यतः ।
किंवा तस्य निगद्यते मति-गुणो यस्येदृशी निर्गता
सुश्लिष्टा पद-सन्धिभिः सुघटितैः स्पष्टाऽक्षराली मुखात् ॥

13. Jaina Grantha-mālā, compiled by the conveners of the Jaina Svetāmbara Conference, Bombay, 1909, p. 229.

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Jambū Kavi, referred to by Pārśva of the Candragaccha[14] in his work called Śrāvaka-pratikramaṇa-vṛtti, composed at the Jaina temple of Gambhūkā, 24 miles from Pattan or Pāṭan during the Śaka year 821 i.e. 899—900 A.D.[15] Jambū has been refered to here as a Śrāvaka[16], very learned and of much assistance to Pārśva in the composition of his Vṛtti[17]. In 899-900 A.D. Jambū must have been very young, i.e. he must have been born towards the end of the 9th. century A.D, as he composed the Munipaticarita[18] 40-50 years later. He had already attained the status of a Guru when he wrote the Jina-śataka.

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14. Patan Catalogue of Manuscripts, Gaekwad's Oriental Series, vol. 76 pp. 18 and 120.

15. Op. cit. अब्दानां शक-नृपतेः शतानि चाष्टौ गतानि विंशत्या ।
अधिकान्येकाधिकया मासे चैत्रस्य पञ्चम्याम् ॥१॥
नीतं समाप्तिमेतत् सैद्धान्तिक-यक्षदेव-शिष्येण ।
प्रतिचरणायाः किञ्चिद् व्याख्यानं पार्श्वनाम्ना तु ॥२॥

16. i.e. a layman with partial vows of the fifth stage of spirituality.

17. Pattan Catalogue of MSS., pp. 18 and 120; end of Śrāvaka-pratikramaṇa-vṛtti,

श्रावको जम्बूनामाख्यः शीलवान् सुबहुश्रुतः ।
साहाय्याद् रचितं तस्य गम्भूकायां जिनालये ॥३॥

18. There is an anonymous work of the same name, published by Paṇḍita Śrāvaka Hirālāla Haṃsarāja. *Third edition*. Jamnagar, Jaina-bhāskarodaya Printing Press, 1917.

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Now, most probably, this Jambū Kavi, the author of the Jina-śataka, was no other than our Jambū Kavi, the author of the Candra-dūta. Both equally had the epithet 'Kavi' explicitly mentioned after their names. There is another fact that strongly supports the identity of these two Jambū Kavis. The style of both the works, the Jina-śataka and Candra-dūta, is similar—rather heavy and artifical, and it is at once evident that their authors laid more stress on śabdālṃkāras or mere word-embellishments, anuprāsa or alliteration in the first and yamaka in the second, than on thought or expression. As a result, in both the cases genuine poetry has been sacrificed to artificial rhetorical devices. Thus, as both the poets have the same names with the very same epithets attached, and also the same style and the same strong leanings towards word-embellishments, we may reasonably conclude that they are indentical.

It is a matter of speculation whether the fact of his belonging to the Candragaccha made the author fix upon the moon as the messenger, though, of course, it is not a matter of great importance. The subject-matter of the Candra-dūta is a light one, quite distinct from that of the Jina-śataka and the Munipati-carita but probably the author meant this as a specimen of his rhetorical skill than as a work of mere poetry.

We know of another Jambū, but he cannot be identified with the above Jambū Kavi or Jambū Guru ; for, in the first place, this Jambū is always found referred to as Jambū Svāmin, never as Jambū Kavi, there being also no statements whatsoever about his literary activities or poetical gifts in the bibliographical treatises of which we

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possess not a few[19]; secondly, this Jambū Svāmin belonged to the Kaharatara-gaccha, succeeding Sudharman, and not to the Candra-gaccha as Jambū Kavi or Jambū Guru did.

Thus, while on the direct evidence of the commentary of Śānti Sūri on the Candra-dūta, it can be definitely asserted that Jambū Kavi flourished prior to the 11th century A.D., it can further reasonably be concluded that he, as identical with Jambū Kavi, the author of the Jina-śataka and the Munipati-carita must have flourished towards the end of the 9th century A.D., continuing his literary activities at least up to the middle of the 10th century A.D. So he was earlier than Dhoyī, author of the Pavana-dūta, of the court of King Lakṣmaṇa Sena

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19. For an account of Jambū Svāmin of Kharatara-gaccha, see Kharagaccha-paṭṭāvalī, compiled by Śrī Jinavijaya and published by Purṇacandra Nāhāra, Calcutta, Viśva-vinoda Press, (48, Indian Mirror street), 1932, pp. 1, 9, 15 and 16. *See also* Śrī Jambū-caritra by Muni Cetanavijaya, compiled by Setāb Cand Nāhār, Calcutta, 1919; Jambū-Svāmi-carita by Jayaśekhara Suri, *Ātmānanda-grantha-ratna-mālā*, No. 21, Bhvanagar, Nirṇaya-sāgara Press (Bombay), 1912-13; Iṣi [Ṛṣi]-maṇḍala-stotra by Dharmaghoṣa containing Prākṛta stanzas in praise of Jambū Svāmin; Jambu-Svāmi-caritra forming part of the Sthavirāvalī-carita of Hemacandra Ācārya, with Gujarati translation, Ahmedabad, Union Printing Press, 1894; Jambū-Svāmi-caritra, *Digambara-Jaina-grantha-mālā*, No. 27, Surat, Jaina-vijaya Press, 1917; Jambū Svāmī, *Ādināta-Hindī-Jaina-sāhitya-mālā*, No. 21, Calcutta, Bholanātha Printing Works, 1935, etc.

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(12th century A.D.) by a couple of centuries. Therefore, the date of the earliest extant Dūta-kāvya, so far known, in imitation of the Megha-dūta, is pushed back by two centuries, and the Pavana-dūta is no longer to be regarded as such as is supposed by some.

Subject-matter of the Candra-dūta-kāvya.

The Subject-matter of the poem is an age-old one. Here a lady separated from her lover sends the autumnal moon as a messenger to her beloved. She asks the moon-messenger to inform him of her wretched condition even in the midst of autumnal gaiety all around, and request him to return immediately. Then the moon sets, as if to carry out her behest.

Some critical remarks.

The Candra-dūta-kāvya cannot claim any originality of thought or sweetness of expression. On the contrary, as already noted, the easy flow of poesy has all throughout been marred by the artificial rhetorical devices adopted. In fact, it would be wrong to regard it as a piece of poetical composition, pure and simple; but we should look upon it rather as an attempt, not very successful, to show off rhetorical skill, which, most probably, as pointed out above, was the real intention of the author. The readings are not always happy, and in the present form, thoroughly satisfactory interpretations are not always possible.

The verses are, indeed, interesting from the point of view of the Yamaka. Here we get some illustrations of Niyata-pāda-bhāgāvṛtti, Aniyata-pāda-bhāgāvṛtti, and Pāda-vṛtti-sandaṣṭaka yamakas.

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Another characteristic feature of the poem is that it is written in the mālinī metre and not in the mandākrāntā, employed in a large number of Dūta-kāvyas.

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Other Candra-dūtas.

There are four more Moon-messenger poems, three entitled Candra-dūta and one Indu-dūta. Of these, only the last one is available in print. Short accounts of these are given below.

1. Anonymous Candra-dūta.

The MS. of the Candra-dūta-kāvya, noticed by Kielhorn in his Catalogue of Sanskrit MSS. existing in Central Provinces, Nagpur, 1874, p. 58, consists of 157 verses and is quite different from our Candra-dūta of Jambū Kavi.

2. Candra-dūta of Vinayaprabhu.

The Candra-dūta of Vinayaprabhu[20] is a very short Dūta-kāvya in only twelve verses, the first eleven being in Vaṃśasthavila metre and the last one in Anuṣṭubh. In this poem the separated lady-love is found addressing the moon for carrying her message to her beloved residing at Campā :—

इहास्ति चम्पेति पुरी परा विधो
विशिष्टरामा-कवि-चक्र-शोभिता ।
प्रसर्पन् तत्र त्वयकेति कामिना
निवेदनीयं मम वल्लभाग्रतः ॥२॥

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20. Description of the MS. of the Candra-dūta-kāvya of Vinayaprabhu, MS. No. 354 of 1884—1887, Bhandarkar Oriental Research Institute Library. Substance : country-made paper. Size : $10 \times 4\frac{1}{2}$ inches. Folio 1. Lines 19 in a-b. Letters : 35-38 in a line. Corrupt.

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The messenger Moon is to report to him that the bereaved one, his wife,[21] is facing death bit by bit :—

भवद्वियोगानल-दग्ध-विग्रहा
मृता न साऽद्यापि वदामि तत् सखे ।
अनल्प-नीलाम्बु-चयेन सिञ्चितं
तया शरीरं निखिलं सुलीलया ॥९॥

The wretched lady fancies that the dark spot in the moon is caused by his look at the cruel faces of those who leave aside their beloved ones :—

ब्रवीमि सत्यं रजनीपतेऽधुना
बभूव यत् कृष्णमिदं तवाऽऽननम् ।
विहाय जग्मुर्निज-वल्लभा हि ये
न संशयस्तद्वदनावलोकनात् ॥

Much moved at the piteous bewailings of the love-lorn lady, the moon reports about her miserable plight, as requested, to her beloved :—

अथायमस्या वचनानि चन्द्रमा
निशम्य तत्राऽऽशु जगाम शुद्धधीः ।
निवेदयामास तथा तदग्रतो
यथा तया तत्पुरतो निवेदितम् ॥१०॥

The lover returns forthwith :—

निशापतेर्वाक्य-समूहमीदृशं
निशम्य गत्वा निज-मन्दिरेऽध्वगः ।
स सत्वरं निर्गत-मन्मथ-व्यथ-
श्चकार केलिं निज-कान्तया समम् ॥११॥

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21. Note the word वधूं सयौवनां in v. 6.

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The language of the poem is too simple and easy—almost verging on childishness. There is no originality of thought as well. The poet cannot be identical with Vinayavijaya Gaṇin, author of the Indu-dūta. Their styles are quite different.

3. *Candra-dūta by Kṛṣṇacandra Tarkālaṃkāra Bhaṭṭācārya.*

There is another Candra-dūta by Kṛṣṇacandra Tarkālaṃkāra Bhaṭṭācārya, son of Gopīkānta Bhaṭṭācārya, not as yet published. If he be identical with the Bengali Smārta Kṛṣṇa Tarkālaṃkāra Bhaṭṭācārya[22], the work must have been composed in the 18th century A.D. But there is no evidence at hand to show that they are identical.

The only known MS. of it has been noticed by Mahāmahopādhyāya Haraprasāda Śāstrin in his notices of Sanskrit MSS., second Series, vol. II, Calcutta, Baptist Mission Press, 1904, pp 50-51. As the MS. is reported to belong to a private individual called Candrakānta Vidyālaṃkāra of Aḍāihazar, Dacca and there is no trace of the said MS. or its owner now, no thorough study of the work is possible. The following account is based

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22. Author of Dāya-bhāga-ṭīkā and Dāya-saṃgraha, also called Dāyādhikāra-krama-saṃgraha and Krama-saṃgraha. Colebrooke says in his Introduction to the Translation of the Dāya-saṃgraha that the great grandson of Kṛṣṇa Tarkālaṃkāra was alive in 1806.

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upon the few verses reproduced in the catalogue.[23] Allowing for the mistakes that the scribe may have made, the author cannot be said to be a good poet. The subject-matter of the poem is that love-lorn Rāma sends the moon as messenger to Sītā—one, though hackneyed, offering much scope for a full display of poetic imagination. The ideas in the few verses of the poem are not well-expressed and the diction is devoid of any grace. Thus in the last verse :—

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23. Beginning :—

रामो रामाभिरामो रमित-कर-भरैरात्मरामाभिरामो-
त्तप्तो मोमुह्यमानो झटिति वियति तं वीक्ष्य चन्द्रं तदीयैः ।
सूरोऽयं वा स्मरो वा स्मररिपुरिति वा स्वर्मणिर्वा विभाति
प्राणेशी-वक्त्र चन्द्रः किमु गगनचरस्तर्कयामास चैतत् ॥१॥
नायं सूरः कुवलयवपुर्न स्मरः खड्गलक्ष्मा
मारप्रादुर्भवनवचनो न स्मरारि···
न प्राणेशी-सुवदन-शशी दूरगो यत्...
जाने प्राणा-प्रणय-विकलो दुःखभाङ्गी शशाङ्कः ॥२॥

End :—

इति निगदित-वाक्यः प्रेक्षमाणः शशाङ्कं
मदन-शर-हताङ्गो वह्निं शा रिङ्गमाणः ।
विरह-जलधिजेन प्रेम-वारि-प्रपूर्णो
रघुवर-कुलसिंहः क्ष्मा-तले सम्पपात ॥
इति कतिपय-वेला-संस्थितो मूर्छितात्मा
किमिति किमिति वाक्यैर्बोधितो लक्ष्मणेन ।
झटिति करि-करौघैः क्षालिताशाश्च दृष्ट्वा
शिव शिव विदितात्मा जिह्मयामास रामः ॥

Colophon : इति श्रीगोपीकान्त-भट्टाचार्यात्मज—श्रीकृष्णचन्द्र-तर्कालङ्कार-विरचितं चन्द्रदूत-महा[?]काव्यं समाप्तम् ॥

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मूर्छितात्मा does not mean anything else than मूर्छित and therefore, the use of आत्मा here is redundant; the last two lines do not make clear sense. In the first two lines of the poem, the reading रामाभिरामो should probably be रामाभिरामैः, qualifying अमित-कर-भरैः। The compound आत्मरामाभिरामोत्तमो does not make good sense. In the last line of the second verse of the poem—

जाने प्राण-प्रणय-विकलो दुःख-शङ्की शशाङ्कः,

विकलो should be विकल; still, प्राण-प्रणय-विकलः is not at all expressive. In the colophon the work is stated to be a Mahākāvya; it is really a Khaṇḍa-kāvya, its extent being only 112 ślokas.[24]

Indu-dūta by Vinayavijaya Gaṇin.

There is a work called Indu-dūta published in the fourteenth gucchaka of the Kāvya-mālā Series without an introduction containing any information about the personal history and date of the author, subject-matter, etc. The name of the author is not given in the colophon, but from v. 1 the name is known as Vinaya[25] and from v. 126 as Vinayavijaya.[26] If this Vinayavijaya be identical

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24. Description of the MS.

Substance: country-made paper. 14×3 inches. Folios 14. Lines 4 on a page. Character Bengali. Date *not known.*

25. श्रीपूज्यानां गुरु-गुणवतामिन्दु-दूतं प्रभूतो-
दन्तं लेखं लिखति विनयो लेख-लेखानतानाम् ॥१॥

26. शिष्योऽनीयान् विनयविजयो द्वादशावर्तभाजा
विज्ञप्तिं व्याहरति महता वन्दनेनाभिवन्द्याम् ॥१२६॥

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with the author of the Haima-laghu-prakriyā,[27] the Loka-prakāśa[28], the Śrīpāla-carita,[29] the Kalpa-sūtra-vṛtti

27. Published by Kuvarjee Anandajee, Jain Dharma-prasarak sabha, State Bhawnagar; Bombay, Nirṇaya-sāgara Press, 1918. The list of succession as given in the Praśasti to this work—Hīravijaya, Vijayasena Sūri, Vijayadeva Sūri, etc. The work was composed in 1710 Saṃvat i.e. 1654 A.D.—

खेन्दु-मुनीन्दु-मितेऽब्दे विक्रमतो राजधन्यपुर-नगरे ।
श्रीहीरविजयसूरेः प्रभावतो गुरु-गुरोर्विपुलात् ॥४॥
श्रीकीर्तिविजयवाचक-शिष्योपाध्याय-विनयविजयेन ।
हैम-व्याकरणस्य प्रथितेयं प्रक्रिया जीयात् ॥ ५ ॥ युग्मम् ॥

28. Published by Hīrālāla Haṃsarāja of Jamnagar in three volumes; Jamnagar Jaina-Bhāskarodaya Press, 1910.

Concluding verse :—

विश्वाश्चर्यद-कीर्ति-कीर्तिविजय-श्रीवाचकेन्द्रान्तिष-
द्राजश्रीतनयोऽतनिष्ट विनयः श्रीतेजपालात्मजः ।
काव्यं यत् किल तत्र निश्चित-जगत्तत्त्वे श्रितः पूर्णतां
सप्तत्रिंश उदीतचित्रविरुचिः सर्गो निसर्गोज्ज्वलः ॥७५॥

For a detailed succession-list of Gurus, see the ग्रन्थ-कर्तृ-प्रशस्ति appended at the end of the लोक-प्रकाश । It is stated here that both the brothers Somavijaya and Kīrtivijaya were the disciples of Hīravijaya. Kīrtivijaya was the Guru of Vinaya, author of the लोक-प्रकाश- Jina-vijaya Gaṇin and others took much interest in the work and rendered Vinaya some assistance. The work was composed in Saṃvat 1708 i.e. 1652 A.D. :—

वसु-खाश्वेन्दु-प्रमिते वर्षे हर्षेण जीर्णदुर्गपुरे ।
राधोज्ज्वलपञ्चम्यां ग्रन्थः पूर्णोऽयमजनिष्ट ॥३९॥

29. Śrīpāla-Rājano rāsa by Vinayavijaya and

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Subodhikā[30], etc.[31], son of Tejaḥpāla of Upakeśa family, and disciple of Kīrtivijaya[32] of Tapāgaccha,

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Yaśovijaya, published with Gujarati rendering by Śrāvaka Bhīmasiṃha Maṇek, 5th ed., Bombay, Nirṇaya-sāgara Press, 1917. The work is complete in four parts. The colophon to the fourth part runs as follows :—श्रीमन्महो-पाध्याय—श्रीकीर्तिविजय-गणि-शिष्योपाध्याय—श्रीविनयविजय-गणि-विरचिते श्रीपाल-चरित्रे प्राकृत-प्रबन्धे तन्मध्ये उपाध्याय-श्रीयशोविजय-गणि-पूरितेऽयं चतुर्थः खण्डः सम्पूर्णः । तत्समाप्तौ समाप्तः श्रीपालरासः ।

30. Composed in 1696 Saṃvat or 1640 A.D. :—

रस-निधि-रस शशि-वर्षे ज्येष्ठे मासे समुज्ज्वले पक्षे ।
गुरु-पुष्ये यत्नोऽयं सफलो जज्ञे द्वितीयायाम् ॥ Praśasti v. 15.

This commentary on Bhadrabāhu's Kalpa-sūtra was composed at the request of Vijaya, disciple of Paṇḍita Rāmavijaya and others. *Printed editions of this work*—(1) Śreṣṭhi-Devacandra Lālabhāī Jaina-pustakod-dhāra, No. 61 ; Bombay, 1923. (2) Published by Hīrālāla Haṃsarāja ; Jamnagar, Jaina-bhāskarodaya Press, 1908.

31. V. is also reputed to be the author of the Śānta-sudhārasa, Naya-karṇikā, Vīra-Jinavara-stotra (Hindī), a MS. of which is dated 1673 A.D., etc. This Jinavara-stotra MS. belongs to Scindia Oriental Institute, Ujjain, Gwalior ; see Catalogue of Oriental MSS.(deposited in the Institute Library), Part I, p. 85.

32. Kīrtivijaya, author of the Hīra-praśna (also called Praśnottara-samuccaya ; Śrī Haṃsavijaya Jaina Free Library Grantha-mālā, No. 18. Ahmedabad, 1923) was the disciple of Hīravijaya venerated by Akbar and author of Kīrti-kaumudī. See the Praśasti of the Kalpa-

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the book must have been composed before Saṃvat 1734 i.e. 1678 A.D. In any case, the work cannot be of an earlier date than the thirteenth century A.D. as the temple of Vastupāla, evidently the famous minister of Vīradhavala of Dholka, has been referred to in the work itself.[33] But the mention of Śrī-Tapagaṇapati in v. 121 who was the Guru of Vinayavijaya shows that the present author also belonged to Tapagaṇa just as the author of the Loka-prakāśa did. In the Grantha-kartṛ-praśasti of the Loka-prakāśa representing a list of succession of the Gurus of the Tapāgaccha, Vinayavijaya refers to the Tapagaṇa as follows :—

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sūtra-subodhikā and the colophon to the same; pp. 194—195 of the printed edition, Śreṣṭhi-Devacandra Lālabhāī Jaina-pustakoddhāra, No. 61; Bombay, Nirṇaya-sāgara Press, 1923.

33. Verses 53 and 54, p. 54 of the printed edition, Kāvya-mālā, 14th gucchaka. For detailed biographical account of Vastupāla, see Vastupāla-carita by Jinaharṣa Gaṇin, *disciple of Jayacandra*, published by Paṇḍita Śrāvaka Hīrālāla Haṃsarāja of Jamnagar; Jamnagar, Jaina-bhāskarodaya Press, 1911.

The Vastupāla-carita was composed in

विक्रमार्कान्मिते वर्षे विश्व-नन्दर्षि-संख्यया ।
चित्रकूटपुरे (Chitor) पुण्ये श्रीजिनेश्वर-सद्मनि ॥१०॥
जिनहर्षगणिः शिष्यः श्रीजयचन्द्र-सद्गुरोः ।
जिनेन्द्रशासनौन्नत्य-हेतु वृत्तमिदं व्यधात् ॥११॥

The colophon to the work is as follows :—इति [चौलुक्यनृपेन्द्र-] महामात्य-श्रीवस्तुपाल-चरित्रे धर्म-माहात्म्य-प्रकाशके

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विजय-दान-गुरुस्तदनुङ्गतिं
तपगणेऽधिक-भाग्यनिधिर्दधौ ।
श्रुत-महोदधिरेधित-सद्विधि-
र्विधुयशा जिन-धर्म-धुरन्धरः ॥१५॥

Therefore, the author of the Loka-prakāśa, etc., and the present author are, most probably, identical. And the present author may be said to have flourished in the seventeenth century A.D.

The Indu-dūta is complete in 131 verses. Vinayavijaya sends the full moon of the month of Bhādra as messenger to his Guru *Tapagaṇapati* [Kīrtivijaya] for tendering his supplication and homage to him after four months of parting. The route which the moon is asked to follow is Jodhpur to Surat (Sūryapurī).

श्रीतपागच्छाधिराज-श्रीसोमसुन्दर-सूरि-श्रीमुनिसुन्दरसूरि—श्रीजयचन्द्र-सूरि-शिष्य-श्रीजिनहर्ष-गणि-कृते हर्षाङ्के अष्टमः प्रस्तावः समाप्तः ।

For Vastupāla's pilgrimage to Mount Abu in the year 1221 A.D. (Saṃvat 1277) and the temples therein with inscriptions in his praise, see the Kīrti-kaumudī, Kathavate's Introduction, viii and appendices A and B. For the temples in Ābu, *see also* Ābu, (illustrated) by Jayantavijaya Mahārāja; Vijayadharma Sūri smāraka Arbuda-grantha-mālā, No. I; Ajmer, Diamond Jubilee Press, 1933; for Vastupāla's temples, see pp. 107-112. *See also* Ābu-Jaina-mandiroṃ ke nirmātā by Lalitavijaya, *disciple of* Vallabhavijaya; published by Ātmānanda Jaina sabhā; Ambālā (Punjab), Nirṇaya-sāgara Press (Bombay), 1922.

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The messenger, as usual, is, first of all, eulogised and subsequently, requested by the disciple to carry his message to his Guru residing at Gopīpura in Surat. To reach Surat the messenger is to follow a southward course[34] and rest for a while on the Suvarṇaśaila on which there are two temples of Avāma and Vāmeyadeva and at the foot of which Jālandhara is situated. Then the moon is to start for Rohiṇīpura in which there are innumerable Jaina temples everywhere. Not far from it is the celebrated Ambudādri or Arvudādri, that is Mount Ābu, one of the five sacred hills of the Jainas[35]. The messenger will be delighted to pay homage to Ṛṣabhadeva, the first Tīrthaṅkara and Neminātha or Nemisvāmin, the twenty-second Tīrthaṅkara, in their temples consecrated to them respectively by King Vimala[36] and Vastupāla[37].

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34. V. 33, शैलादस्मादुपसर पथा दाक्षिणात्येन बन्धो, etc,

35. The others are Śatruñjaya, Sametaśikhara, Girnar (Girinagara) and Candragiri.

36. For an account of the temple of Nāveyadeva or Ṛṣabhadeva erected by king Vimala, see Ābu-Jaina-mandiroṃ ke nirmātā by Lalitavijayajī, pp. 25-34. Munisundara Sūri in his Arbuda-giri-kalpa, also called Arbudācala-kalpa (see pp. 2-3 of Ābu Jaina-mandiroṃ ke nirmātā) gives the date of the erection of the temple as 1088 Saṃvat i.e. 1032 A.D.

प्राग्वाट-वंश-मुकुटं विमलाह्वमन्त्री
नाभेय-चैत्यमुरु-पैत्तल-मूल-बिम्बम् ।
आधत्त यत्न वसु-दिग्गज-दिग् (१०८८) मितेऽब्दे ॥११॥

37. Munisundara Sūri in his Arbuda-giri-kalpa says

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The other intermediate stages are Siddhapura, modern Sitpur or Sidpur in Ahmedabad, situated on the Sarasvatī, Rājapura on the Abhramatī, Puṇḍranagara in Lāṭa or Southern Guzrat, and Bhṛgupura or Bharukaccha situated

---

about the temple erected by Vastupāla, assigning its date as well :—

श्रीनेमि-मन्दिरमिदं वसु-दन्ति-भानु-
वर्षे कषोपलमय-प्रतिमाभिरामम् ।
श्रीवस्तुपाल-सचिवस्तनुते स्म यत्र ॥१८॥

*   *   *

चैत्यानि यत्र भगवच्चरणैर्विचित्रैः
सङ्गीतकैर्नर-सुरासुर-मूर्तिभिश्च ।
सत्सूत्रधार-घटितै रमयन्ति चेतः ॥ १९॥
मैनाकमेतदनुजं कुलिशात् समुद्रः
संरक्षति स्म खलु येन पुनः समुद्रौ ।
त्रातौ भवात् स विमलः स च वस्तुपालः ॥२०॥

For accounts of Vastupāla and Tejaḥpāla and the temples erected by them, see Arisiṃha's Sukṛta-saṃkīrtana, Merutuṅga's Prabandha-cintāmaṇi, Jinaprabha's Tīrtha-kalpa or Vastupāla-saṃkīrtana (composed in Saṃvat 1385 i.e. 1329 A.D.), Udayaprabha Sūri's Dharmābhyudaya and Sukṛta-kīrti-kallolinī, Jayasiṃha's Vastupāla-praśasti and Hammīra-mada-mardana, etc.

Vastupāla composed the Naranārāyaṇānanda and the Īśvaramanorathamaya-stotra (Gaekwad's Oriental Series, No. 11).

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on the river Nerbuda[38]. The moon will then visit the neighbourhood of Surat not far from the river Tāpī or Tāpti and finally Gopīpura in Surat.

The actual message is a short one—previous recollections of gratitude on the part of the disciple, his reverence for the Guru, worshipping him constantly, etc.

The metre of the poem is Mandākrāntā. The colophon expressly states that it is an imitation of the Megha-dūta[39]; it is so, only in form and metre but not in spirit. The Megha-dūta is a love-poem; the present one is really out and out devotional. The predominant *Sentiment* (Rasa) in the former is Pathos (Karuṇa); in the latter, Tranquillity (Śānta).

Bhramara-sandeśa.

Incidentally it may be mentioned here in connection with work No. 1 of this series, the Bhramara-dūta by Rudra Nyāyapañcānana, that there is another Bhramara-dūta entitled Bhramara-sandeśa by Vāsudeva belonging to Trivandrum Maharaj's Library. It is a longer work than our Bhramara-dūta and consists of 192 verses. It begins as follows :—

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38. Here Āmrabhaṭa built the Jaina temple Śakunikā-vihāra during the reign of Kumārapāla (1143-1173A.D.), King of Pattana (modern Patan), in the 12th century A.D. For his family-tree, see C.V. Vaidya's Mediaeval Hindu India, III. 209.

39. इति श्रीमेघदूतच्छाया-काव्यमिन्दु-दूताभिधं काव्यं समाप्तम् ॥

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हर्म्ये रम्ये बहल-विगलच्चन्द्रिकायां निशायां
मन्दं नन्दत्कुमुद-सुरभौ शीतले वाति वाते ।
लीलापाङ्गया मनसिज-कला-खेलनायासिताङ्गया
साकं निद्रां सुकृति-सुलभां कोऽपि कामी सिषेवे ॥

Its sixth verse

ब्रूमः श्रीमन् भ्रमर भवते स्वागतं वैजयन्त्याः
किं त्वं विष्णोरुरसि विकसद्विभ्रमायाः समायाः ।
धम्मिल्लाद्वा परिमल-समासक्त-मत्तालि-पाली-
केली-लोल-द्रुमतरु-कलिका-सुन्दरादिन्दिरायाः ॥

compares favourably with the third verse of the Śuka-sandeśa of Lakṣmidāsa.

The last verse of this MS. is :—

सन्देशेऽस्मिन् कथमपि गुरु श्रीपदाम्भोज-युग्म-
ध्यान-ध्वस्त-प्रबल-तमसा वासुदेवेन बद्धे ।
पूर्णे दोषैरपि यदि गुणानां कणाः संप्रथेर-
न्नेतान् प्रीता मनसि परिगृह्णन्तु सन्तो महान्तः ॥

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जम्बू-कवि-कृतं

चन्द्र-दूत-काव्यम् ॥

यदतिशितशराग्रग्रस्त[1]मापन्नदुःखं
त्यजति जगदशेषं दीनमापन्न दुःखम् ।
स्मरत तदतनून्[2] सर्वदा शासनस्य
प्रभुमजरमनन्तं श्रीम[3]दाशासनस्य ॥१॥

सहचरसहितायामङ्ग वध्वां तवान्तः-
करणविकृतये स्याच्चन्द्रिकाध्वान्तवान्तः ।
शिशिरकिरण हीनां प्रेयसा रक्ष मां त्वं-
जननिभ-जलदांते लब्धवैरक्षमां त्वम् ॥२॥

अपरमपि शृणु त्वं सत्यवादी नतायाः
सितकर वचनं मे लम्भकं दीनतायाः ।
यदि कथमपि गच्छेद् दृक्पथं नाथकान्तः
क्षणमिदमभिधेयः सस्मितेनाथ कान्तः ॥३॥

शठहृदय किमद्या[1]प्यास्य[2]ते मुक्तशङ्कं
भवति वियति शरे कान्तकायास-दक्षे ।

१। 1. A. शिरायग्रह०। 2. A. तदनूनं। 3. A. सिं।

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विरहदहनदग्धा खिद्यते त्वन्महेला
भवति वियतिसारे कान्तकायासदच्चे ॥४॥

भ्रमति वियति रत्यापाण्डिमानं दधानं
निजयुवति-समेतं काममानंदधानम् ।
धवलि विहगवृन्दं सन्मुदा रागिचेतः
सरति सरउपान्ते त्यक्तदारागि चेतः ॥५॥

कमलकमलनातः श्रोविमुक्तां विमुक्तां
रुचिरत्चिरवत्त्वत्स्त्वां विना यं विनाशम् ।
समदसमदनंगो यामिनां कामिनां का
पथिक पथि कथाऽभूत्क्षीनरूपेनरूपे ॥६॥

विनमति नलिनीं हे कान्त रत्यानतान्तः
कलम[1] उदितसारः चान्तरत्या न तान्तः ।
तरुण इव निज-स्त्रीं मन्मथाधीनदेहां
समरतिपतिनालं मन्मथाधीनदेहाम् ॥७॥

विशदकुमुदष[1]ण्डः सारसे वारिपूरे
प्रभवति मदभावायोद्ग[2]तेवारिपूरे ।
कमलमपि तयैतन्म[3]न्मुखच्छाययाऽलं-
क्षतमजनि विजेतुं प्रागमनेच्छा ययालम् ॥८॥

४। 1. MS. व्या। 2. स।

७। 1. स।

८। 1. A. ख। 2. A. व। 3. A. न्मु।

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नयति मधुपराजीज्याजटंकारतोऽयं
विमलमलिनमध्यास्यामलाकार-तोयम् ।
स्मरशर[1] इदानीं हेऽगणभार्यावदन्त
जनमिममतिदीनं पालतो यावद[2]न्तम् ॥९॥

अहमिव शिखिनीह प्राणिति प्राणनाथ
प्रगलित-मदभावाशंशदीप्राणनाऽथ (?) ।
अकथि वितथमेवातो द्वितीयेन सा कं
समनुभवति नाहं तु द्वितीयेन साकम् ॥१०॥

कुसुमशरशरालीलीढदेहाऽसहाऽस्या-
श्शरद उदितबाधा सन्देहाऽसहास्या ।
स्मृतिपथमुपयाति चेत्वसीतेव मान्या
किमिति शठ न भार्या प्रेयसी तेऽवमान्या ॥११॥

तव रतवरदाऽन्या नायंजन्यार्यजन्यो-
हितमहितमतश्चेत् कामसेहा ममेहा ।
भवतु भवतुराषाट् कल्प काऽकल्पकाया
मरणमरणमाहेषाऽबला याऽबलायाः ॥१२॥

निशि निशि हसति द्यौर्भासमानाम्बरान्ता-
मुडुभिरिव कृताभिर्भासमानाम्बरान्ता[1] ।

९। 1, One letter missing here; metre defective.
2. MS. वदा।

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अपि विमलसरःश्रीः कौमुदाभासितापा
नवघुरिघुविषाग्रैः कौ मुदा भासितापा ॥१३॥

कथितभवदुदन्तायोन्मुदा चेतसादात्[1]
प्रतिदिनमबला खं भोजनं चेतसाऽदात् ।
अविदिततदवस्थस्तिष्ठसि त्वं गदाङ्ग-
द्युतित किमिति वाच्यं सत्वरं त्वं गदाङ्गः ॥१४॥

* * *

इति विविधवचोभिश्चन्द्रमा यामवत्यां
गदित उदयमानो दीनमायामवत्याम् ।
कथयितुमिव तस्मै तूर्णमध्वन्य-बाधां
सरति रतिमिलाश्वत्यं बराध्वन्यवध्वा (?) ॥२३॥

इति चन्द्रदूत-काव्यं सम्पूर्णम् ॥

१३। 1. MS. रान्ताः ।

१४। A वा ।

Our MS. breaks off here, though the colophon इति चन्द्रकाव्यं समाप्तम् shows as though it were complete.

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Verse-Index.

अपरमपि शृणु त्वं	...	३
अहमिव शिखिनीह	...	१०
इति विविधवचोभि०	...	२३
कथितभवदुदन्तायो०	...	१४
कमलकमलनात:	...	६
कुसुमशरशराली	...	११
तव रतवरदाऽन्या	...	१२
नयति मधुपराजी०	...	९
निशि निशि हसति	...	१३
भ्रमति वियति रत्या०	...	५
यदतिशितशराग्र०	...	१
विनमति नलिनीं हे	...	७
विषद-कुमुद-षण्ड:	...	८
शठहृदय किमद्या०	...	७
सहचर-सहितायामङ्ग	...	२

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General Index

Candra-dūta, anonymous, 19; description of the MS. of the, 5, 6, 7, 8; importance of the, 5; authorship of the, 17
—by Jambū Kavi, 5
—by Kṛṣṇacandra Tarkālaṃkāra Bhaṭṭācārya, 21
—by Vinayaprabhu, 19
Dhoyī, Pavana-dūta, 6
Ghaṭakarpara-kāvya, 6, 10, 11
Indu-dūta by Vinayavijaya Gaṇin, 23
Jambū kavi, date of, 13; identification of, 13
Jina-śataka by Jambū Kavi, 12, 14
Kālidāsa. Megha-dūta, 5
Kielhorn, 19
Kṛṣṇacandra Tarkālaṃkāra Bhaṭṭācārya. Candra-dūta, 21
Madhu-varṇana, MS., 7
Manuscripts :—
Candra-dūta, 7, 10, 11
Ghaṭakarpara-kāvya, 10, 11
Madhu-varṇana, 7
Meghābhyudaya-kāvya, 10, 11
Rākṣasa-kāvya, 11
Śivabhadra-kāvya, 10
Vikrama-kāvya, 7
Virahiṇī-pralāpa, 7
Vṛndāvana-kāvya, 10
Vṛndāvana-yamaka, 7, 11
Meghābhyudaya-kāvya, MS., 10, 11
Megha-dūta of Kālidāsa, 5, 6, 17
Munipati-carita by Jambū Kavi 13, 14, 15
Pārśva. Srāvaka-pratikramaṇa-vṛtti, 14
Pavana-dūta of Dhoyī, 6, 17
Rākṣasa-kāvya, 11
Śivabhadra-kāvya, 10
Srāvaka-pratikramaṇa-vṛtti of Pārśva, 14
Vastupāla, temple erected by, 28
Vikrama-kāvya, 7
Vimala, temple erected by, 28
Vinayaprabhu. Candra-dūta, 19
Vinayavijaya Gaṇin. Indu-dūta, 21; other works of, 24f.
Virahiṇī-pralāpa, 7
Vṛndāvana-yamaka, 7, 10, 11
Yamakas, 5

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